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TITLE OF THESIS:

ADAPTIVE RE-USE: AN EARLY TWENTIETH CENTURY APPROACH IN
CHESTNUT HILL, PHILADELPHIA, BY DR. GEORGE WOODWARD, DEVELOPER,
AND HERMAN LOUIS DUHRING, JR. , ARCHITECT.

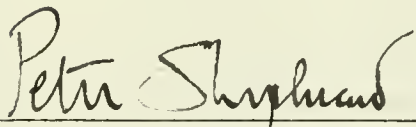
AUTHOR: PACITA T. de la CRUZ

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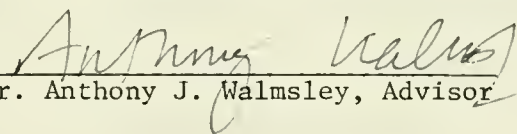
Presented to the faculties of the University of Pennsylvania
in Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

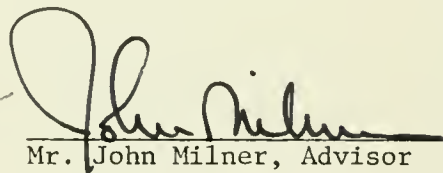
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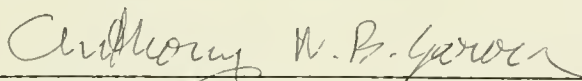
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AUTHOR'S NOTE

Nearly every community possesses unique architectural treasures which are an important part of its history and development. However, in far too many places, these have been lost or ruined over time. The following study may inspire residents of Chestnut Hill to search for other forgotten architectural facts about this distinctive part of the city. This thesis focuses on one architect and one major developer. There are others, also, who ought to be researched in the future.

A large portion of the information presented here was gleaned from existing local resources, private records, and recollections by individuals of the neighborhood. As author of this thesis, I have collected the data, put it in a logical format, and then re-introduced special points about Duhring's adaptively re-used buildings for Woodward, to those in the Chestnut Hill Community not already familiar with their history. It is my hope that this broad study will generate renewed interest in the topics outlined and that eventually others will take up more specialized investigations.

Meanwhile. I anticipate use of this study to be directed to other community projects including the possibility of future historic districting.

INTRODUCTION

As inhabitants of a young and flourishing nation, few in America before this century, were concerned about conservation of resources. Natural materials such as land, water, lumber, minerals, fuels and other energy capabilities appeared to be in abundance. Until the Depression years, many assumed that to translate these assets into housing needs required little more than technical expertise coupled with basic investment costs.

"A building could be put up for the same kind of dollars in 1926 as in 1876. There was no need to explain in 1926 what kind of dollars you were spending. For half a century, "nominal" dollars had equalled "real dollars" for houses or factories. Indeed, inflation for all goods and services averaged less than one-half percent for forty years until World War I."¹

We have progressed somewhat over the last few decades in this country. Our now limited resources as well as our troubled economy have practically forced us to consider alternatives to new building in architecture. In many instances it is considered to be less expensive to rehabilitate, than to rebuild, or to construct fresh. In fact, methods of employing and recycling old structures, saving historic architecture, or converting obsolete buildings to different uses, are no longer viewed as being particularly innovative solutions in community planning and development today.

This thesis will focus, however, on an era when adaptive re-use was not popularly regarded as viably

applicable in architecture. What then happened concurrently with new building and residential development in the Chestnut Hill section of Philadelphia from the turn of the century through the early thirties should be considered historically and culturally noteworthy.

Chestnut Hill is a pocket in the northwest section of the City of Philadelphia indicative of diverse and often lavish architectural themes. These themes may be broken down into four major descriptive categories which are: Colonial, Victorian, Arts and Crafts, and Modern.²

There are houses still lived in that have been dated to the mid-eighteenth century.³ More than a few very fine specimens of nineteenth century country estate mansions with appropriate acreages continue to be maintained. There are also some modern and post-modern buildings in the area.

However, a large portion of the Chestnut Hill environs is heavily dotted with examples of well-crafted early twentieth century residential architecture - what may truly be classified as the romantic suburban ideal in housing.

This thesis concentrates on a sub-theme of the last category described. The topic under discussion is the early twentieth century alteration and adaptive re-use of ten nineteenth century properties owned at the time

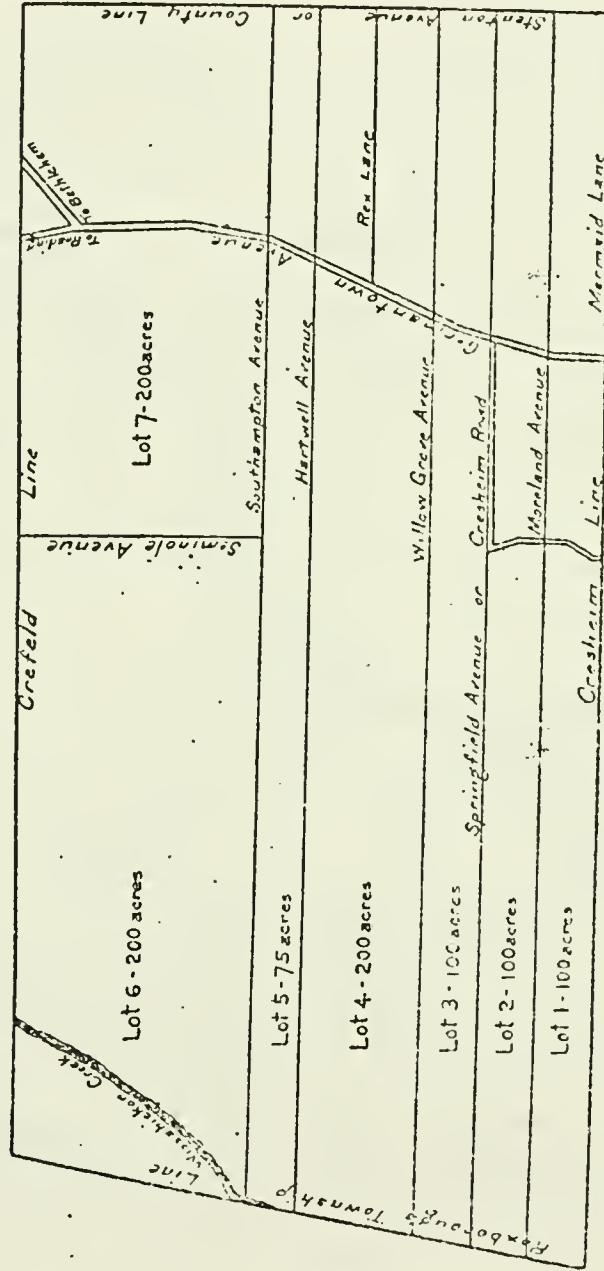
of their rehabilitation by Dr. George Woodward, with the work undertaken by Philadelphia architect, Herman L. Duhring.

The area of Philadelphia now known as Chestnut Hill was a segment of the land that stemmed from the original German township granted by William Penn to the Frankfort Company in 1677. Initially, thirteen families from Crefeld, Germany settled in Germantown under the leadership of Francis Daniel Pastorius in 1683. Germantown township as originally defined was comprised of four separate villages. These were Germantown - (2750 acres), Cresheim - (884 acres), now called Mount Airy, and Sommerhausen (900 acres), and Crefeld (1166 acres). Sommerhausen and Crefeld were eventually combined forming Chestnut Hill.⁴

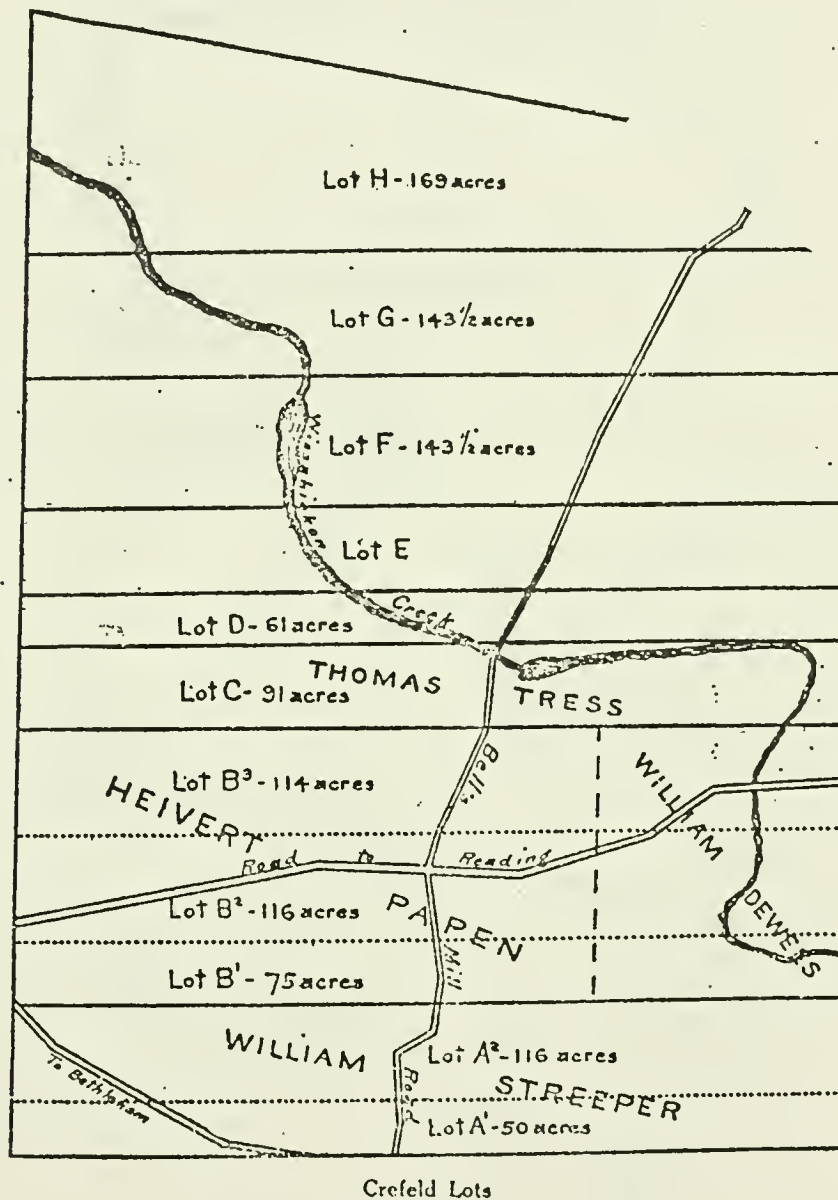
While the early settlers had the option to draw for lots in the other villages, most of their immediate energy was devoted to building Germantown. In his Early History of Chestnut Hill, Macfarlane cites that "It is doubtful if there were any settlements in either Sommerhausen or Crefeld prior to 1700."⁵ Macfarlane explains that development in Chestnut Hill took place more slowly for two reasons:

"First, the owners of the lots in Crefeld were not permitted to settle on them until they had built upon their property in Germantown, and second, one-half of the land, or that which was in possession of the Frankfort Company, remained without any settlements thereon until after 1702."⁶

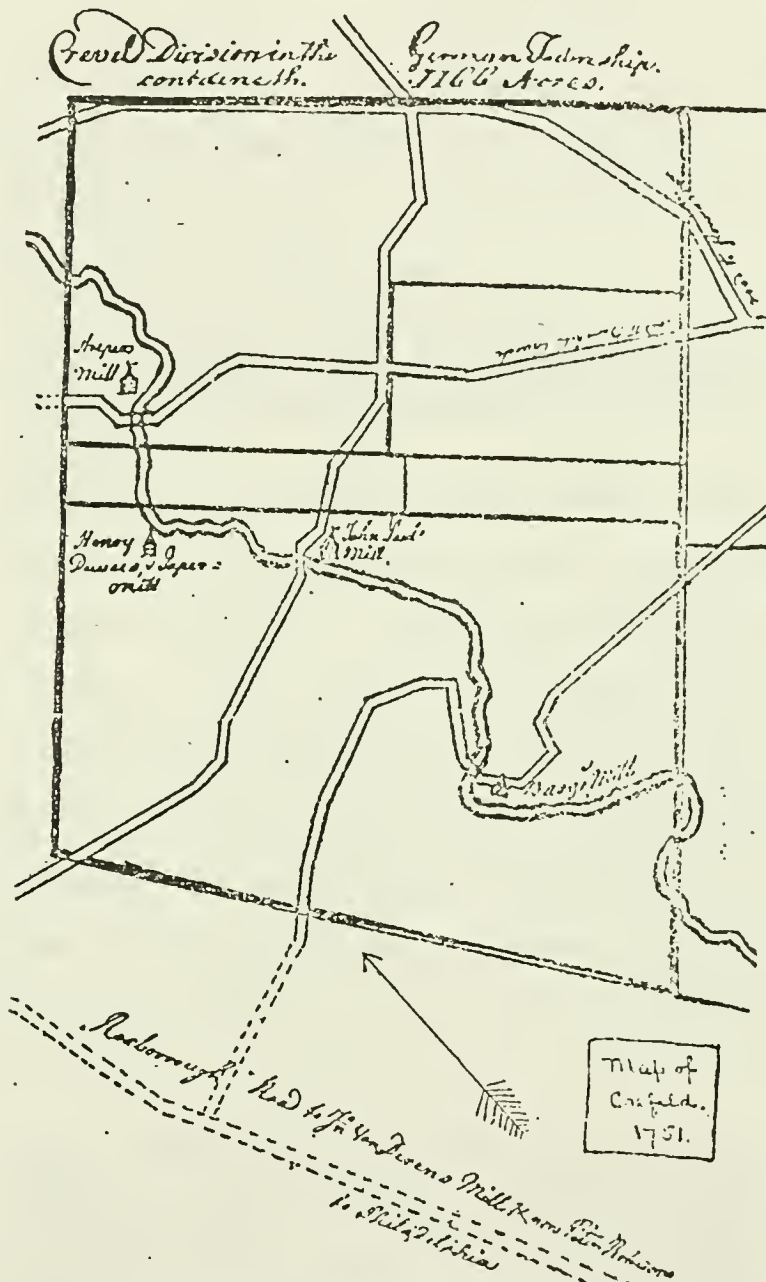
The building of mills along the Wissahickon Creek,



Map section from John J. Macfarlane History of Early Chestnut Hill.



(c)



Lehman's Map of Crefeld Township—1751

Xeroxed from Macfarlane's History of Early Chestnut Hill.

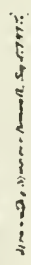
(D)

both paper and grist, began about 1708. Since the major roads and turnpikes opened around the same time as the developing mills, the area was eventually transformed. By the 1750's inns were built along the Great Road (now Germantown Avenue/Pike). Also, by 1769, a few general stores were started, presumably, to accommodate travelers and farmers, as well as settlers. From Macfarlane's account we know that

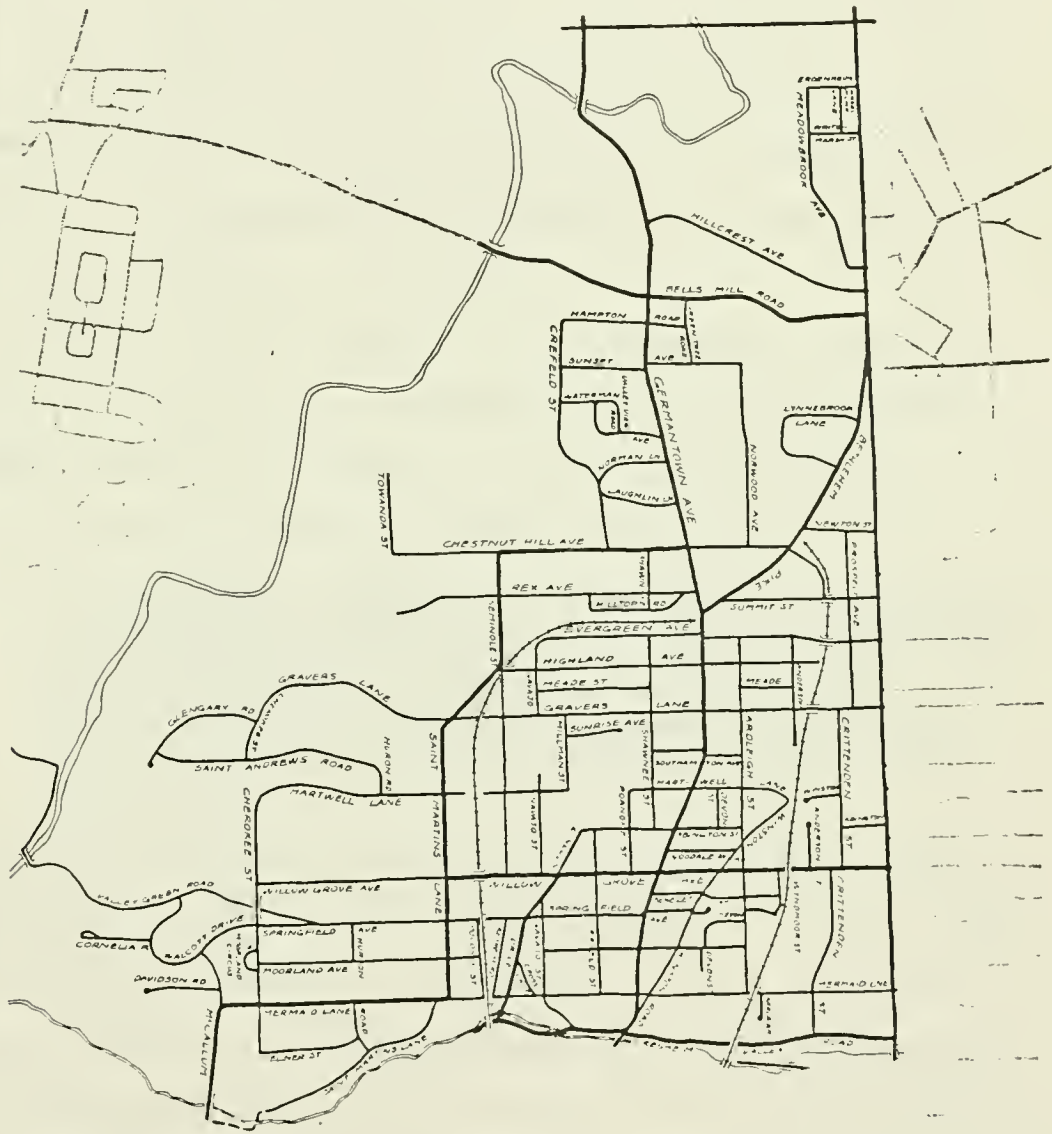
"The principle store of this kind in 1769 was that of Abraham Rex on the east side of Germantown Avenue just above Willow Grove Avenue."

It is known that from 1763 until about 1850, Chestnut Hill was a stop along the stage coach routes which ran from Philadelphia to Bethlehem.⁸ Other factors which drew attention and spawned subsequent growth to the area included the Yellow Fever outbreaks that occurred in Philadelphia during the late eighteenth century. Prominent Philadelphians retreated both to Germantown and Chestnut Hill in an effort to seek healthier air that they hoped the higher elevations of these country-like environments could provide.

"It is impossible to calculate just what effect the great escape from the fever-infested city to the healthful atmosphere of the country and upon the development of the suburban concept. This concept or image is, however, the most influential factor in Chestnut Hill's transformation from a small country settlement to a fashionable suburban community. Elevation, climate and romantic landscape made the area a natural prospect for this kind of development and for entrepreneurs who brought it about." ⁹



From Chestnut Hill Land Use Planning Guide.



Eighteen fifty-four was an important year in Chestnut Hill history. At that time, the borough of Germantown and also what became Chestnut Hill were incorporated into the City of Philadelphia with the Consolidation Act. That same year, the Philadelphia, Germantown and Norristown Railroad (now the Reading Railroad line) reached Graver's Lane in Chestnut Hill. It was the advent of the railroad which offered a reasonable daily commute to the center of Philadelphia that truly designated Chestnut Hill as a type of railroad suburb.

However, the direction of development changed and Chestnut Hill took on new distinction throughout the 1880's when Henry Howard Houston purchased extensive land holdings in the area. Houston was

"a successful financier, steamship executive and speculator in both California gold and Pennsylvania oil. Mr. Houston was also a director of the Pennsylvania Railroad between 1881 and 1895. Due to his vision and encouragement, the Pennsylv- built a commuter line out to Chestnut Hill in 1884." 10

He also hired the well-known architects G.W. and W.D. Hewitt to help project his image of the area; and with their subsequent construction of such important social centers as the Wissahickon Inn (the building now functions as Chestnut Hill Academy), and the St. Martin-in-the-Fields Episcopal Church. In addition, he started the Philadelphia Horse Show and the Philadelphia Cricket Club. Houston gave Chestnut Hill a recognizable and an



HENRY H. HOUSTON

Etching from Philadelphia, A History of the City and its People
Vol. IV, Ellis Paxton Oberholzer.



even more socially desirable character.

While Houston was developing the neighborhood west of Germantown Avenue with the Pennsylvania Railroad tracks in mind, trolley lines were simultaneously being installed along Germantown Avenue, making the area more accessible for commuters and day workers. In 1884, the trolley line was electrified as far as Rex Avenue.¹¹

Henry Howard Houston died in 1895. However, his interests were carried on by his son-in-law, Dr. George Woodward, who had married Houston's daughter, Gertrude in 1894.

Dr George Woodward was born in Wilkes Barre in 1863. He was educated at Yale and later graduated from the Medical School at the University of Pennsylvania in 1891. When he died in 1962, his obituaries lauded him as a physician, philanthropist, and as a Republican State Senator. Perhaps his greatest influence though, was in his serious real estate development of Chestnut Hill as a tasteful residential district that attracted the upper and upper middle classes.

"Several things have contributed to the stability of Chestnut Hill as an upper-class suburb. First, even in the early part of the century, although the houses were large and comfortable, they were built fairly close together and protected by judicious planting rather than numerous acres. Thus, these original estates have remained intact through the years, even when the lack of gardeners and servants caused the breakup of larger estates elsewhere. Schools are both good and within walking distance; commuting to town is easy. Finally, one of the most stabilizing factors in Chestnut Hill is the fact that, to this



. Dr. George Woodward

(H)

Photograph, courtesy of Woodward Inc.

day, many smaller houses are owned by the Houston Estate. Rented at reasonable rates, usually to the impecunious genteel, the houses in this somewhat feudalistic real estate venture have served to conserve the neighborhood to an unusual degree. It is the profit motive, after all, which drives the usual suburb in America from shirt-sleeves to shirt-sleeves in two or three generations. Although the Houston Estate has undoubtedly done well in its venture into medium-priced housing for the genteel, it has always place neighborhood stability above immediate and maximum profits."¹²

Dr. Woodward was obviously impressed with the cottage architecture that he had seen on his travels to England, and was particularly enchanted with the housing styles of the Cotswolds. He, like many Americans at the turn of the century, became conscious of the British Arts and Crafts Movement and of the effects of Arts and Crafts ideals on architecture.

As early as the 1880's many American architects and clients who had employed them, had been influenced by the British Arts and Crafts ideology through such publications that had crossed the Atlantic as "The British Architect," "Building News," and "Punch." Even the work of C.F.A. Voysey, noted British Arts and Crafts architect whose design stems from the vernacular houses of the Cotswolds, began to appear in American journals and magazines in 1890. Voysey's work was also exhibited in 1891 at the Boston Architectural Club. Other popularly read American magazines which presented Arts and Crafts issues around the turn of the century were "Ladies Home Journal," "The Craftsman," "The Artsman,"

24 *Arts and Crafts Architecture*

13 *Bibury, Gloucestershire. This Cotswold hamlet was described by Morris as "surely the most beautiful village in England." The ageless domestic architecture of England held by Morris to be a model for future building*

(L)

and "House Beautiful."

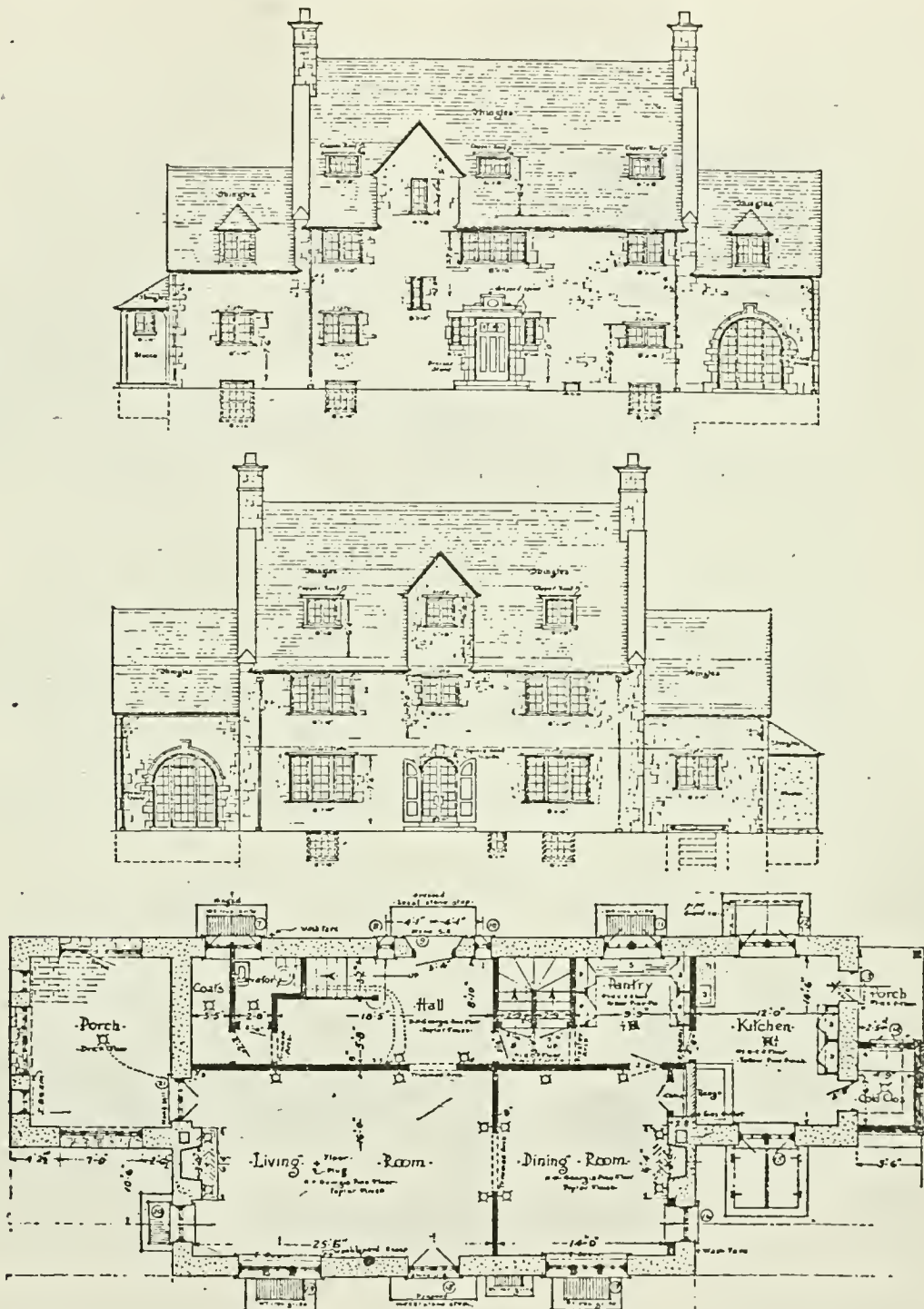
The architects who designed for Woodward in Chestnut Hill, were quite familiar with this idiom. They repeatedly acknowledged the cottage motif as they perpetuated a "tradition" with their architectural examples scattered throughout the community.

Certainly, the works of a variety of famous and lesser known architects are reflected in Chestnut Hill. Wilson Eyre; Hewitt and Hewitt; Furness; Mellor, Meigs and Howe; Mantle Fielding; Horace Trumbauer; Cope and Stewardson; Willing, Sims, and Talbott; John Lane Evans; Tilden, Register and Pepper; Robert Venturi; Romaldo Giurgola; Louis Kahn; and others are often highlighted.

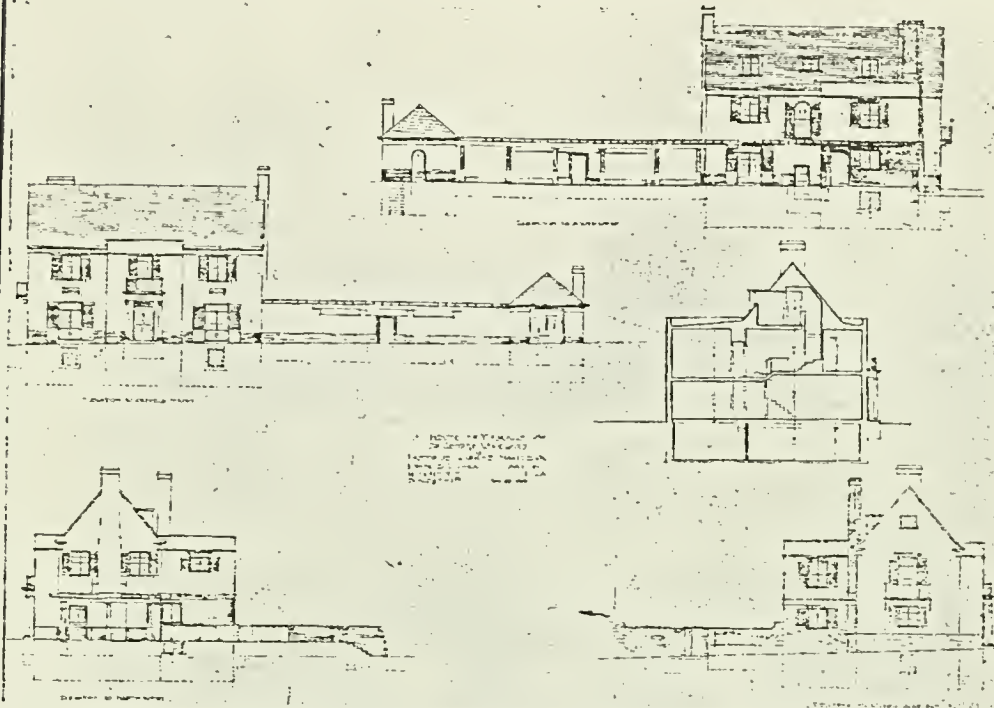
However, favorites of Woodward at the early part of the twentieth century were the firms of Robert Rodes McGoodwin; Edmund B. Gilchrist; and Duhring, Okie and Ziegler. Woodward evidently engaged these men to assist his development as one based on a European proto-type.

There are some excellent samples of Edwardian country houses accomplished by McGoodwin; Gilchrist; and Duhring, particularly situated around Willow Grove and Lincoln Drive on land adjacent to Pastorius Park. An article from Architectural Record (Jan. 1916) Eberlein said that

"the Pastorius Park development gives an opportunity to see three architects working independently but concurrently upon the plans of surrounding dwellings in such a manner that there may be sufficient architectural unity, when all the buildings are completed, to ensure the ultimate agreeable



NORTH AND SOUTH ELEVATIONS AND GROUND FLOOR PLAN—MIDDLE HOUSE OF RELATED GROUP ON WILLOW GROVE AVENUE. ROBERT RODES MCGOODWIN, ARCHITECT.



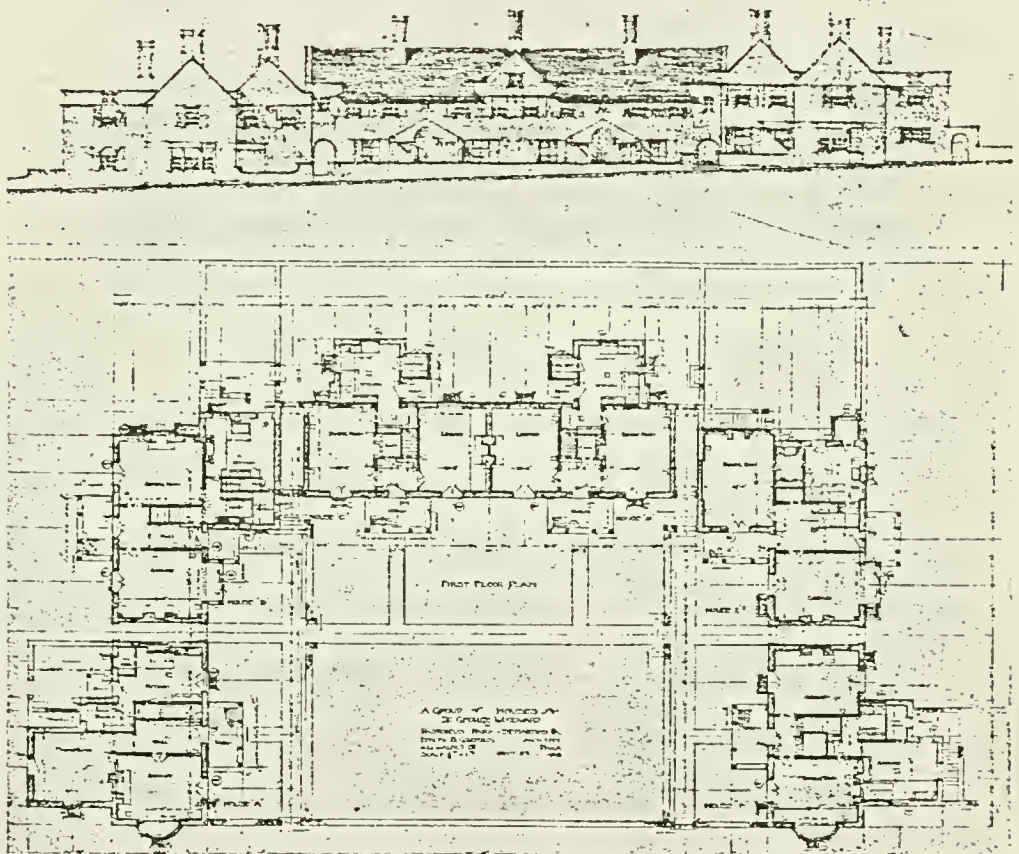
HOUSE AT CREFELDT STREET AND WILLOW GROVE AVENUE—ADJACENT TO PASTORIUS PARK.
Edmund B. Gilchrist, Architect.



ELEVATIONS OF PROPOSED HOUSES—PASTORIUS PARK DEVELOPMENT.
Duhring, Okie & Ziegler, Architects.

Illustrations from Architectural Record, January 1916
showing the compatible styles of McGoodwin, Gilchrist, and Duhring.

(K)



ELEVATION AND GROUND FLOOR PLAN—CONTIGUOUS GROUP ABOUT QUADRANGLE, WILLOW GROVE AVENUE.

Edmund B. Gilchrist, Architect.

aspect of the park environment. While each architect enjoys considerable liberty in the choice of expression, so that his individuality of interpretation is not curtailed, it is so arranged, through amicable collaboration, that there shall be in the final ensemble neither jarring inconsistencies nor disappointing incongruities."¹³

"...at any rate, the architects represented in the residential development of the land adjoining Pastorious Park have done something entirely new, for which they deserve full acknowledgement. It is not a small thing that they have collaborated so successfully to secure ultimate unity of result while each at the same time, has maintained his own individuality, but the chief thing is the revolutionary and vital element of closely related groups and contiguous massing about three sides of a quadrangle, each group or mass considered as a unit in the general scheme, which is bound to have its effect upon future developments of suburban building."¹⁴

It would be easy, although terribly incorrect to simply dismiss the activities of Woodward and his chosen architects as having strictly planned a Philadelphia version (suburbanized), of a model English village. Of course, there are some similarities between the English garden cities and suburbs that were germinating at the same time as Woodward was molding Chestnut Hill, but, in many cases, these analogies prove to be superficial.

In England, Letchworth was started in 1903. Hampstead Garden Suburb began in 1907. Welwyn Garden City went on the map in 1919. In general, the English garden suburbs were initiated with principles that went far beyond aesthetic intention. Many of these communities were created around issues that focused upon industrial, political and social motivation. There

were attempts by the British to provide planned communities with moderately priced housing for the middle classes, the literary and even artists. Bedford Park, one of these examples, was brought about in 1876 by Jonathan T. Carr. It was, (and is still) considered unique among the turn of the century new town prototypes that occurred on either side of the Atlantic, because it was linked to the Aesthetic Movement, and was in fact, specifically designed for a group of British middle-class who shared intellectual interest.

"Art mattered in Bedford Park, and this fact alone could have been one of the shaping forces in the community, for it gave many of the residents a common interest and added to the cultural life of the neighborhood." ¹⁵

In terms of appearance and architectural reference, aspects of the residential planning of Chestnut Hill imply that Dr. Woodward intended to pattern the sweep of his real estate holdings according to a visual aesthetic associated with the European country village. It must also be noted that Woodward was well-educated, traveled widely, supported the arts, and was both politically and socially aware. His diverse interests are indeed echoed throughout the development. Although he did experiment with a model housing grouping designed for the working man, (Benezet Street) Woodward's major input in Chestnut Hill was directed toward housing versions tailed to the upper middle class.

Pre-World War I inaugurators of railroad communities (of which Chestnut Hill is an example) and

the planners of the English (and a few American) turn of the century "Utopian" Garden Suburbs were hardly sharing the same points of view. On the surface, because the architecture might appear to be similar, the values associated with Arts and Crafts housing might also be assumed to be cast from the same mold. A closer examination of these residential developments would show that there were distinctly different attitudes and interpretations that filtered through.

The social class structure of the era very accurately defines the reality. The British garden suburb for the workingman was brought about largely by social idealism. The architecture produced for these enclaves by middle and upper-middle class designers and developers was intended to improve the quality of workers' lives.

The American commuter suburbs (and some British, also) were built to sustain certain lifestyles. The architecture of places was created to uphold the status and visions of romantic idealism attributed to the owners and tenants.

Peter Davey has given an accurate description of the patrons of Arts and Crafts architecture in Britain which could just as readily apply to American railroad suburb developers in the Woodward genre.

"the upper middle classes were the only people who could enjoy individual freedom in Victorian England, they were free of the grinding poverty of the lower orders, the inverted snobbery of the

lower middled classes and the increasingly rigid formality of the aristocracy. Because Britian was the richest and the most powerful nation, they were probably the most free people in the world. It was for them that Arts and Crafts architects worked, evolving a new and easy style which was most often seen in the small country three decades from 1880 to 1910, were the patrons of some of the finest and most original architecture and artifacts ever produced in Britain."16

FOOTNOTES

Introduction

- ¹Roger Kennedy, Vice President, the Ford Foundation.
Business and Preservation, 1978 - Inform, New
York, 1978, vii Preface.
- ²Author's point of view.
- ³Willard S. Detweiler, Chestnut Hill: An Architectural
History, Chestnut Hill Historical Society,
Philadelphia, 1969, pp. 36-40.
- ⁴John J. Macfarlane, History of Early Chestnut Hill,
The City History Society, 1927, p. 19.
- ⁵Ibid. p. 28.
- ⁶Ibid. p. 138.
- ⁷Ibid. p. 53.
- ⁸Ibid. p. 52.
- ⁹Willard s. Detweiler, Chestnut Hill: An Architectural
History, Chestnut Hill Historical Society,
Philadelphia, 1969, p. 18.
- ¹⁰E. Digby Baltzell, Philadelphia Gentlemen, The Free,
Glencoe, Illinois, 1958, p. 206.
- ¹¹Willard S. Detweiler, Chesnut Hill: An Architectural
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1969, p. 23.
- ¹²E. Digby Baltzell, Philadelphia Gentlemen, The Free
Press, Glencoe, Illinois, p. 208.
- ¹³Harold D. Eberlein, "Pastorius Park, Philadelphia and
its Residential Development," p. 25, The Architec-
tural Record, Jan. 1916.
- ¹⁴Ibid. p.38.
- ¹⁵Margaret Jones Bolsterli, The Early Community at
Bedford Park, Ohio University Press, 1977, p. 67.
- ¹⁶Peter Davey, Architecture of the Arts and Crafts
Movement, New York, Rizzoli, Inc. 1980.

Illustrations

- (A) - Map of Historic Germantown, Keyser, Old Historic Germantown, coverleaf.
- (B) - Map of Sommerhausen lots, Macfarlane, History of Early Chestnut Hill, p. 22.
- (C) - Map of Crefeld lots, Macfarlane, History of Early Chestnut Hill, p.26.
- (D) - Map, Lehman's - Crefeld Township, History of Early Chestnut Hill, p. 43.
- (E) - Map, Battle of Germantown 1777. Shows the growth and development of Chestnut Hill. Spencer Bonsall, 1877. Copy, Free Library of Philadelphia.
- (F) - Map of Chestnut Hill from the Land Use Planning Guide, 1983, p. 2.
- (G) - Etching, Henry H. Houston - Ellis Paxon, Philadelphia, A History of the City and its People. p. 255.
- (H) - Photograph, portrait of Dr. George Woodward, provided by Woodward, Inc. office.
- (I) - Cotswald Hamlet, Peter Davey, Arts and Crafts Architecture, p.24.
- (J) - Elevations and Plan, Donald Eberlein, The Architectural Record, January 1916, p. 28.
- (K) - Ibid. p. 31, p. 36.
- (L) - Ibid. Elevations, plan p. 32.

H.L. DUHRING - THE ARCHITECT

A native Philadelphian, architect Herman Louis Duhring was born in 1874 and died at the age of seventy-nine in 1953. His parents, Reverend Herman L. Duhring and Lucy Bryant Duhring educated their son in the public school system. He graduated from Central Manual Training High School in 1891 ¹

Duhring studied architecture at the University of Pennsylvania and graduated with a B.S. in Architecture when he was thirty, for the Class of 1895 in 1904.

In the intervening years - he worked in architectural offices, with Mantle Fielding in 1892, with Furness and Evans in 1893 and with Frank Miles Day in 1896.²

The T Square Club awarded Duhring the first John Stewardson Memorial Scholarship in 1896. While traveling in Venice, Duhring made complete measured drawings of the Campanile of San Marco which reportedly were used later in the rebuilding restoration effort of the structure after its collapse in 1902. (See article). More than likely, this was Duhring's first important architectural restoration.

Not long after his return from Europe, in 1898, Duhring, R.B. Okie and Carl Ziegler began the firm of Duhring, Okie and Ziegler. The architect possessed a sense of humor shown when he commissioned a stained glass work for their office with three crests at the

side, and a ship under full sail in the center of the piece, a symbol of the three young architects with their ship coming in.³ The group worked together until Okie resigned in 1918. Duhring and Ziegler then formed an office until 1924 when Duhring opted to work on his own.

Duhring is remembered by his nephew, Dr. William Baltzell as being a personable man and a sensitive architect. He was recalled to be a great collector and conservator of architectural objects, and often recopied pieces of period interiors salvaged from old houses for other projects.⁴

Mr. John Lane Evans, who had been taught by Duhring at Penn, recalled an occasion when Duhring graciously lent furnishings from his own household to the architecture class for the purpose of adding some ambiance for a dance being held in the Furness Library Building.

Duhring and his early firm developed a great architectural interest in the Eastern Pennsylvania farmhouse style. The architect was also noted as an authority on colonial buildings, having been involved with much colonial restoration for the Society for the Preservation of Old Landmarks.

Duhring was an officer of the T Square Club, joined the AIA in 1914 and was elected a fellow in the American Institute of Architects in 1952. His active memberships also included the Pennsylvania Society of Sons of the Revolution, Presidency of the Architectural

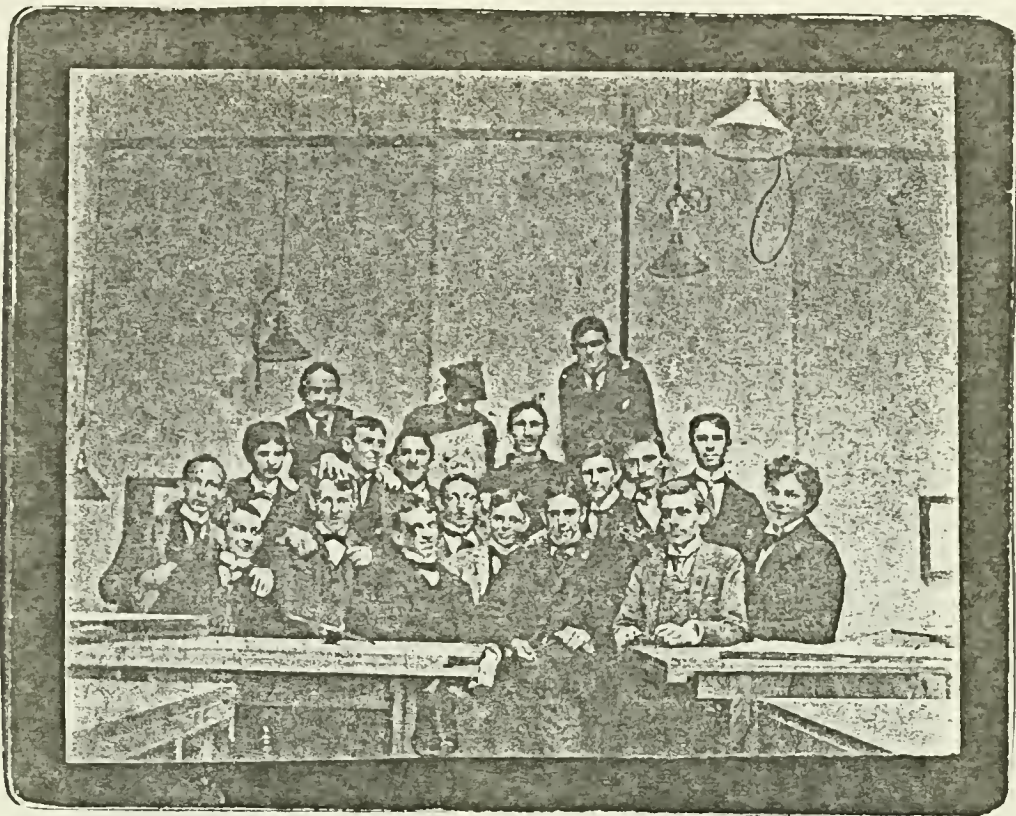
Alumni Society of the University of Pennsylvania, and Board Member of the Pennsylvania Academy of Fine Arts.

Duhring may have initially designed and converted many houses for the Woodward Estate because he was a friend and his work was known to Dr. George Woodward. It appears that Duhring was also capable as a landscape designer. He often planned the formal and informal gardens that complemented his architectural work.⁵

Herman Louis Duhring was not really a pioneer preservationist. In fact, he is hardly considered to be among the vanguard of early twentieth century Philadelphia architects.

Whether he reached architectural stardom in his lifetime is not the issue here, his real design strengths have stemmed from his subtlety. This quality and respect for tradition conveyed by his own architecture, as well as presented in his adaptive reuse projects makes the body of his work important to modern people who are interested in preservation. Duhring did not devise overwhelming detail or manipulate intruding components into his schemes for the sake of architectural statement. He was well liked by his professional peers; but his appeal was directed to and therefore appreciated by his clients. One may interpret the design of his residential architecture as being romantic, tasteful, comfortable, and constructed at a liveable scale. Because it is free of imposing,

ego-gratifying elements, Duhring's work seems truly noteworthy and warrants further study as a viable model, applicable to sensitive architectural preservation and rehabilitation.

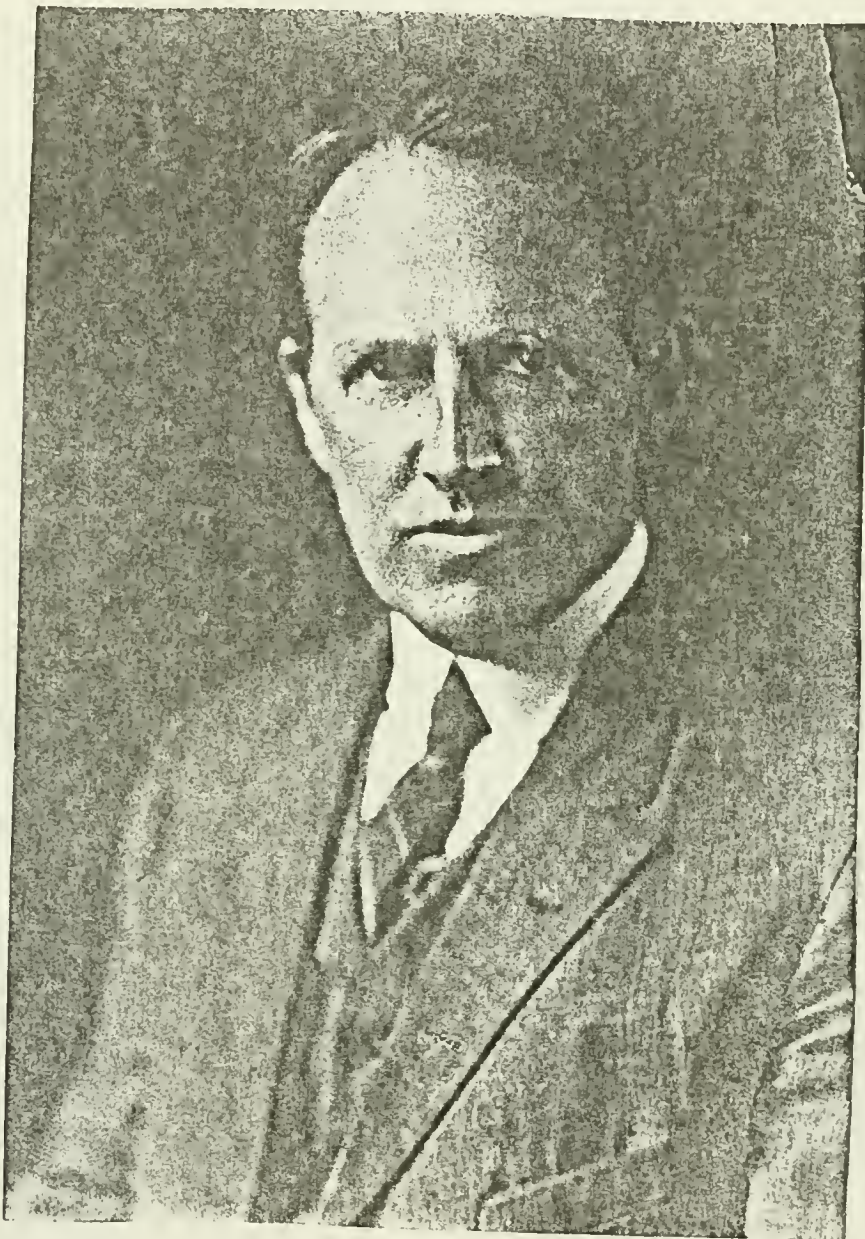


H.L. Duhring with his architecture class at Penn.
He is the second left in the front row. Surrounded
by hands.



A graduation photograph of H.L. Duhring.
Recorded by family as taken in 1897.

(M)



Herman Louis Duhring Jr. at the peak of his architecture career. Photograph probably taken before 1930.



195 Ar. Herman Louis Duhring, Jr., an architect, of Philadelphia, died July 18, 1953.

H. L. Duhring, Architect, Dies

Herman Louis Duhring, Jr., noted Philadelphia architect, died yesterday in the Cliveden Nursing Home, Germantown. He was 79.

Born in Philadelphia, Mr. Duhring was a graduate of the Architectural School of the University of Pennsylvania in 1895 and won the John Stewardson Scholarship for a year of study abroad.

While staying in Venice, he made complete measured drawings of the Campanile of San Marco, which were used for the rebuilding of the Campanile following its collapse in 1902.

WORKED WITH STUDENTS

He worked with the students of the T-Square Club and served as a visiting critic of design at the U. of P.

Dr. Duhring was well known for his work in restoring old houses of the Colonial period, much of which was done with the Society for the Preservation of Old Landmarks.

He was the first president of the Christian Settlement House, 539 N. 12th st., after its incorporation in 1943 and remained in that capacity until several years ago when he became president emeritus.

ELECTED TO INSTITUTE

In March, 1952, he was elected a Fellow in the American Institute of Architects for his achievements in design and education. He also was a member of the Pennsylvania Society of Sons of the Revolution.

Surviving are three sisters, Mrs. Howard S. Okie, of Berwyn; Mrs. Edward D. Baltzell, of Chestnut Hill, and Mrs. C. Rex Bully, of Chestnut Hill.

Services will be held 10 A. M. Tuesday at Saint Martin in the Field Church, St. Martins lane and Willow Grove ave. Burial will be private.

H. L. Duhring, Architect, Dies

Was Authority on Colonial Buildings

Herman Louis Duhring, Jr., Philadelphia architect and authority on Colonial architecture, died yesterday at the Cliveden Nursing Home, Germantown, after a long illness. He was 79.

Born in Philadelphia, Mr. Duhring was a visiting critic of design at the University of Pennsylvania from whose Architectural School he was graduated in 1895. He lived at 208 Rex av., Chestnut Hill, until he became ill several years ago.

After graduation he spent a year abroad as winner of the John Stewardson Prize scholarship.

He was keenly interested in young prospective architects and spent hours in Philadelphia streets pointing out the development of architectural progress to students of the T-Square Club. He helped in gathering volumes for the club's references library on architecture and allied subjects.

He was the first president of the Christian Settlement House, 539 N. 12th st., and later became president emeritus.

In March, 1952, he was elected a Fellow in the American Institute of Architects for his achievements in design and education. He was a member of the Pennsylvania Society of Sons of the Revolution.

He is survived by three sisters: Mrs. Howard S. Okie, of Berwyn; Mrs. Edward D. Baltzell, and Mrs. C. Rex Bully, both of Chestnut Hill. Services will be held at 10 A. M. Tuesday at the Church of St. Martin-in-the-Field, near St. Martins station. Interment will be private.

ARCHITECT 58 YEARS DIES

N. Y. TIMES

Herman L. Duhring Jr. of Philadelphia Restored Colonial Houses

Herman Louis Duhring Jr. of Philadelphia, an architect, died Saturday at the Cliveden Nursing Home in Germantown, that city, at the age of 79.

Born in Philadelphia, the son of the Rev. and Mrs. Herman Louis Duhring, he was graduated from the Architectural School of the University of Pennsylvania in 1895, winning awards from the Architectural League of New York and the university's John Stewardson Prize Scholarship.

He went to Europe in 1897, and, while staying in Venice, made measured drawings of the Campanile of San Marco that were later used for its rebuilding after it had collapsed in 1902.

Mr. Duhring restored houses of the Colonial period, many for the Society for the Preservation of Old Landmarks. He was first president of the Christian Settlement House, Philadelphia. Last year he was elected a fellow in the American Institute of Architects. He was a member of the Sons of the Revolution.

Surviving are three sisters, Mrs. Howard S. Okie of Berwyn, Pa., and Mrs. Edward D. Baltzell and Mrs. C. Rex Bulley of Chestnut Hill, Philadelphia.

JUL 20 1953

Herman Louis Duhring, Jr.

B. S. in Arch., 1904 as of class 1895. 1218
Chestnut St., Phila., Pa.

From the University of Pennsylvania Archives.



FOOTNOTES

H.L. DUHRING - THE ARCHITECT

¹The Diploma is now in the William Baltzell Family Archives. It was received April 7, 1984.

²Athenaeum files.

³Interview with Dr. Baltzell, viewed April 7, 1984.

⁴Interview with Dr. Baltzell, April 7, 1984.

Illustrations

(M) - Photograph collection of the Duhring Family.
Provided by Dr. William Baltzell.

(N) - Ibid.

(O) - Obituaries, from the University of Pennsylvania archives.

OVERVIEW AND SITE SELECTION

If one were to follow a map marked with the location of each of the sites researched in this thesis, there is a strong possibility that little out of the ordinary would even be noticed. An uninitiated person taking an unguided tour with map in hand, might view a number of picturesque dwellings, a community center/storefront, twin houses, a rustic landscape element in a park, and an office space. It is doubtful that many having completed this mapped out walk around Chestnut Hill neighborhood would report having seen a few barns, a couple of icehouses, a spring house, a general store, an historic farmhouse, a Victorian farm cottage, and an exhibition building from the Sesquicentennial, all of which were there, but brilliantly disguised.

What these ten structures share as a common denominator is that each functioned in another capacity, and has undergone major re-design by the same architect to meet more contemporary needs. These are, in a sense architectural relics, reflective of an earlier time in Chestnut Hill, now existing collectively as primary documentation of a fast fading, if somewhat idealistic era, in the development of this community. Adaptive reuse of each of these structures represents a design strategy that upheld high standards in early twentieth century residentially oriented architectural philosophy.

12-B Monday, April 2, 1984 Philadelphia Inquirer

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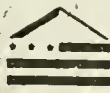
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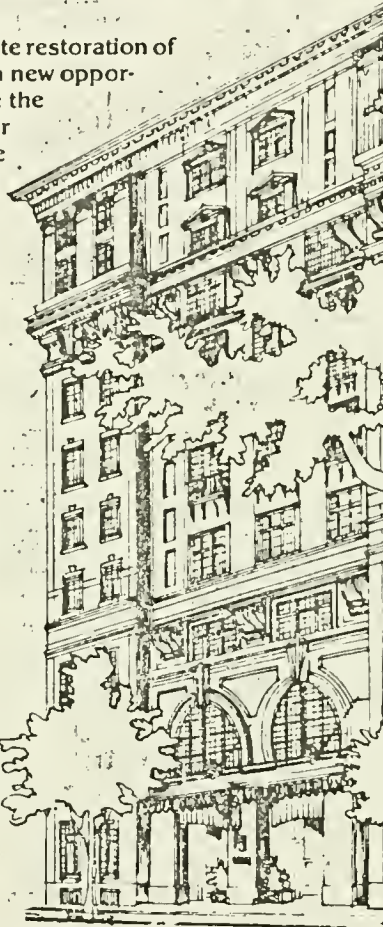
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ht 1 mo sec. 464-2497 aft 6pm.

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BROAD ST. 1 bedr apt, \$210
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Apts. Rent—Logan Fu

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(P)

New homes in those days were built well. Conversions presented a variety of other design challenges. So, perhaps these had to be executed with even greater expertise to survive in the competitive building market at the turn of the century.

Adaptive re-use is considered to be a prominent architectural issue today. Unfortunately, the pattern associated with many significant design topics is that they become so popular and overworked that their real impact is lessened. While trends influence all of us to some extent, architects and developers are hardly the last to jump on the bandwagon. Some of the newest residential treatments (too often poorly implemented) are nineteenth century building conversions to apartments and offices. These are often boldly advertised by developers hoping to lure well-heeled young professionals to the buildings who might enjoy being first in their crowd to "live in a landmark."

Architectural entrepreneurship is acceptable, as long as ethics are maintained. The professional issues to be considered by subsequent architects involved in rehabilitation projects might include sensitivity concerning re-design of the previous architect's work. A later designer must fully understand the original fabric, composition, and structural integrity of the obsolete building or landscape being altered. As thorough research as possible should be carried out before any changes are employed. It truly seems that

setting and implementing standards sympathetic to preservation are critical to the development and future growth of the profession. Adaptive re-use is too important to be perceived as a fad that is profitable during lulls in new building construction. If those in the building trades were able to study quality examples of residential adaptive re-use similar to the sites outlined through this study, maybe dwellers in future generations would eventually benefit from more positive directions in recycled architecture.

It is regrettable, indeed, that the bulk of H.L. Duhring's drawings have not yet been located. Their acquisition would allow the ten structures high-lighted here to be studied in depth by contemporary architects and preservationists.

For the first three houses presented in this study, which happened to be former Woodward-owned properties, now privately owned, few, if any, primary historical records are available. As a result, on site examination, interviews, current photography, newspaper articles, and conjectural analysis have been heavily relied upon. Information about the remaining sites ranged from sparse to plentiful. Records kept at the Woodward Inc. offices were extremely helpful, as were private archives, local historical societies, libraries, family records and newspaper files. First-hand accounts from residents were also tremendously valuable.

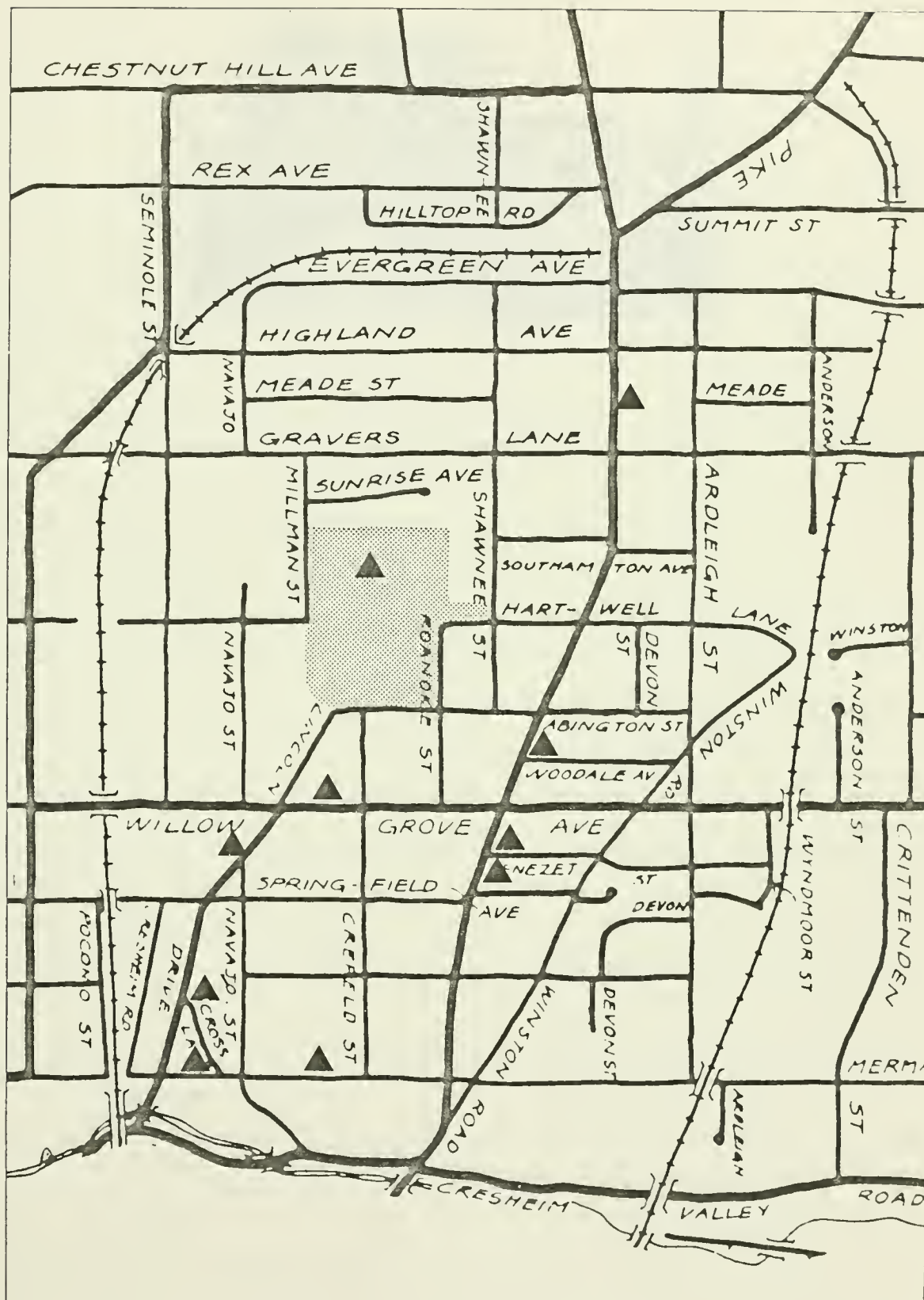
The sub-topic to this thesis was the development of a methodological approach regarding the architectural preservation of significant buildings when the architectural drawings and related applicable documents have been lost. This was particularly challenging since these buildings were not really architect built and designed in the first place.

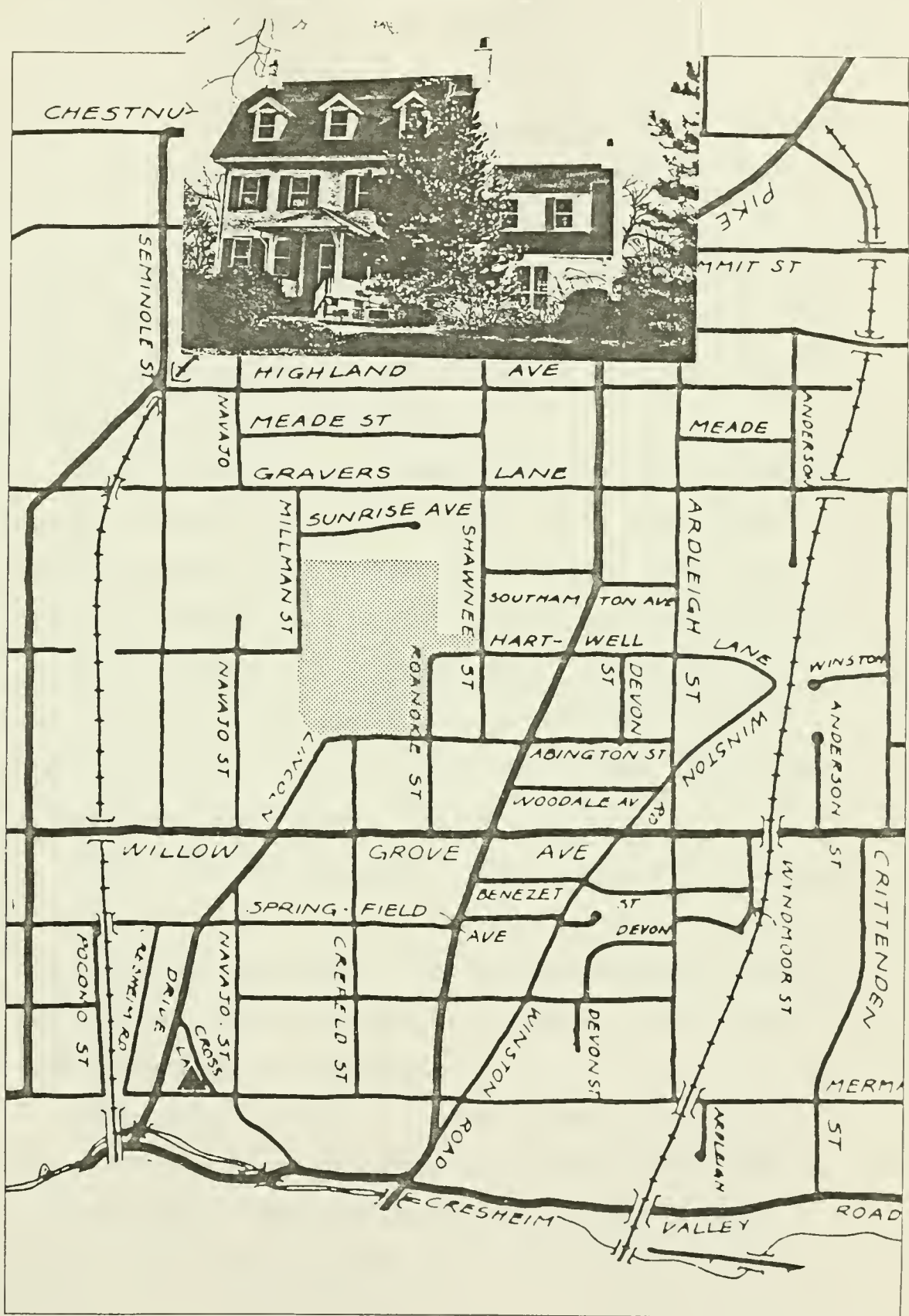
It is hoped by the author that the material presented adequately supports the historical, cultural and architectural merit of these continued use structures.

The ten sites investigated through this analysis as examples of architect, Duhring's adaptive re-use are chronologically organized, according to Duhring's presumed involvement. One building was converted by Duhring's design as early as 1907. He completed work on the last sample studied here, in 1928. He continued alterations on a few into the early 30's.

The structures are:

ADDRESS	DATES	ORIGINAL PURPOSE
1) 200 West Mermaid Lane	1907	Victorian Farm Cottage - twin to single house.
2) 7801 Lincoln Drive	1908	Ice House
3) 90 West Mermaid Lane	1908	Barn
4) 14-16 Benezet Street	1913	Barn
5) 7921 Germantown Avenue	1913-1920	Farmhouse
6) 7902-06 Lincoln Drive	1913-1924	Ice House
7) Spring House-Pastorius Park	1915	Springhouse
8) 8031 Germantown Avenue	1924	General Store
9) 8419 Germantown Avenue	1918-1925	Estate House Community Centre
10) 200 West Willow Grove Avenue "Sulgrave Manor"	1928	Sesquicentennial Exhibition House





200 West Mermaid Lane - Farm Cottage, Twin

The earliest rennovated example of the houses examined, is the building at 200 West Mermaid Lane. One of the documents relating to the study of this structure is the building permit #2394 issued to Duhring, Okie and Ziegler to convert the twin residence on the site into a single family dwelling in 1907. The permit #2394, dated April 20, 1907, lists Dr. George Woodward as owner, the firm of Duhring, Okie, and Ziegler as architects, and F.B. Davis as the contractor.¹

On the permit, the property is located at Mermaid Lane at Twenty-ninth Street. This is an interesting address because many Chestnut Hill Street names were changed in 1900. Twenty-ninth Street was supposedly one of those changes. (Q) The description of work done to the structure of this site on the 1907 permit was to "tear out party walls to first floor joist. Put in new stairway and bay windows. Alter roof."

There are no known plot plans or original drawings of this house, or of any of the alterations made from its construction to date. Three other building permits indicate that these changes were made for owners who came later than Dr. Woodward.

From site analysis, it appears that the original house which Duhring converted was a small farm style twin house (two separate residences sharing a party wall), with an English, gambrel roof of the type first introduced in Britain in the early seventeenth century

by engineers from Holland who helped drain and dike the fens of East Anglia.²

The exterior of the house is comprised of locally quarried Wissahickon schist, a rough, undressed stone which in this case has also been stuccoed over. Note that the outline of quoins, larger stones laid along the corners to form an edge, are still visible through the stucco of this house. It is possible that the building was stuccoed at the time of Duhring's alteration to achieve a more unified visual quality. Or, perhaps the stucco was applied at the later out-shot for the same reason.

There is a bit of half-timbering on the third floor facades, probably included by Duhring when he designed his roof line improvements. The half-timbering motif is decorative rather than structural, and repeats itself below the dormers, at the third level of the Duhring addition, on the north side of the house (front entrance).

The covered entry which projects from the front door and acts like a small porch, is a Duhring treatment that becomes greatly refined and more appropriate as illustrated by his later work. On this particular house, it looks as though it is propped against the facade, rather than being sensitively designed into the extension as one might have expected Duhring to have tried.

Within the building the Duhring touches to the interior are architecturally resourceful. The many windows truly liven up the space. The bay window in what is used as the dining room is definitely an enhancement of the space. There are also a few well placed built-in shelves and corner cupboards, as well as deep wooden window sills and other tastefully simple, but well-constructed woodworking details, throughout the interior of this altered house.

The original landscape is rather difficult to determine. There are indications that there may have been an orchard within the current garden enclosure. An orchard arrangement would have been appropriate to a farm landscape. One previous tenant, Mr. Morris Brownell, who lived in the house for twenty years, and who purchased it nearly thirty years ago, mentioned discovering some evidence of a stone wall which possibly defined a more formal garden than what currently exists.

The earliest tenant (Mr. William G. Foulke) still traceable to the address at 200 West Mermaid Lane actually recalls from his childhood memories an occasion that Herman Louis Duhring visited, bringing along his nephew, Digby Baltzell to see the house. This was the period from 1920-22.³

The fact that this structure, an example of early nineteenth century housing, initially carpenter built, vernacular housing, continues to live on usefully and carries its own visual history through its obvious

successive additions, is in itself a statement about creative preservation.

By turning a twin house into a single residence, Duhring made a revitalizing effort that actually improved the quality fo the site. Duhring's design philosophy here was evidently perfectly in tune with Woodward's acquisition of, improvement of, and development of his property. While there are many grander houses in this adaptive re-use study, this extended little farmhouse has a certain picturesque aspect and design element that can best be appreciated by encountering it. This may be achieved fully by approaching it, preferably by walking up the hill on Cross Lane from Lincoln Drive. It then becomes framed, blending into the landscape at the crest of the hill, and is further defined by the edges of the road.

Woodward as developer and his architect, Duhring, have actually succeeded with their dramatization of this perfectly ordinary farmhouse. Duhring's adaptive re-use technique does not look contrived. In fact, beholders of the altered structure now see what appears to be a very eccentric country cottage that seems to have expanded naturally, brought on by the demands of a growing family.

Chestnut Hill Street Names.

The following changes in names of Chestnut Hill streets are announced: Twenty-fourth street, from Highland avenue to Mermaid avenue, to Anderson street; Twenty-fifth street, from Evergreen to Mermaid avenue, to Norwood street; Twenty-sixth street, from Mermaid avenue, to Abington avenue, to Devon street; Twenty-seventh street, from Hartwell avenue to Chestnut Hill avenue, to Shawnee street; Twenty-eighth street, from Willow Grove avenue to Hartwell avenue, to Roanoke street; Twenty-ninth street, from Mermaid avenue to Sunset avenue, to Crefelt street; Twentieth street, from Mermaid avenue to Evergreen avenue, to Navahoe street; Thirtieth street, from Mermaid avenue to Chestnut avenue, to Seminole street; Tacoma avenue, from Mermaid avenue to Willow Grove avenue, to Mermaid avenue, to Rex avenue, to St. Martin's lane; Thirty-second street, from Mermaid avenue to Thomas's Mill road, to Towanda street; Thirty-third street, from Mermaid avenue to Evergreen avenue, to Huron street; Thirty-fourth street, from Mermaid avenue to Evergreen avenue, to Emlen street; Thirty-fifth street, from McPherson avenue to Grover's lane, to Cherokee street; Mermaid avenue, from Stenton avenue to McCallum street, to Mermaid lane; Hartwell avenue, from Stenton avenue to Wissahickon Drive, to Hartwell lane.

May 1900

TO DEMOLISH OLD MANSION

Relic of Revolutionary Days to Make Way for Addition to Bank.

A mansion which has stood unchanged since the days prior to the Revolution is to be demolished to make way for an addition to the building of the Saving Fund Society, of Germantown, at Main street and School lane.





A-1

Original Victorian farm cottage on right.
Note, Duhring added dormer window on the
third floor.



A-2

Original farm building with 1907 added bay window
and projection with roof alteration.



Note half-timbering left of chimney.

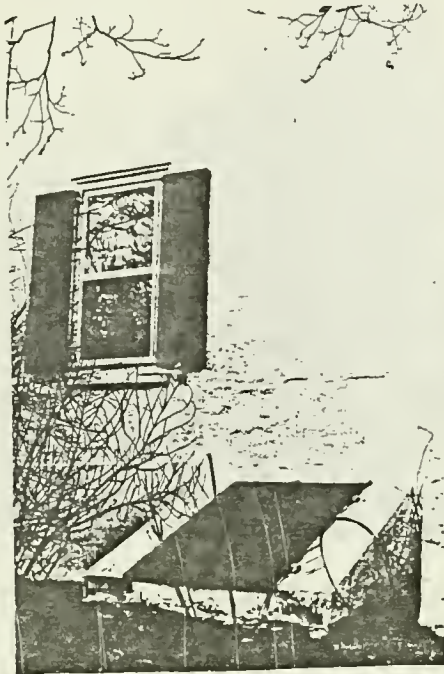
A-3



Dormers, and double-hung sash added
in 1907.

A-4

Detail of porch construction.

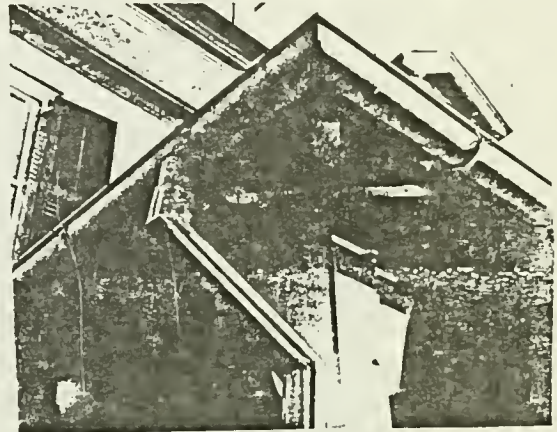


A-5

Duhring added fenestration inserted next to original window now stuccoed over.

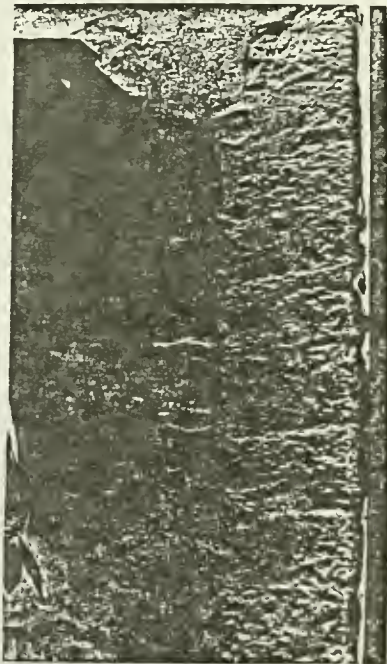


A-7



A-6

Close-up of stone work now stuccoed. Note quoins.



A-8



A-9

200 West Mermaid Lane
Adaptive re-use by H.L. Duhring, 1907.
Conversion of Victorian farm cottage
from twin to single residence.



A-10



A-11

Covered entry and forebay added by
Duhring in 1907.



A-12

Bay window, added 1907.



A-13

Dormer windows added 1907

200 West Mermaid Lane - Duhring facade as it appears in the landscape as one walks up the Cross Lane hill.



A-14

200 West Mermaid Lane - Twin farm cottage to Single Residence

Footnotes

¹Historical Commission of Philadelphia, Street files.

²Henry Lionel Williams, and Ottalie K., Old American Houses, Bonanza, N.Y. 1957, p. 40.

³Phone Interview with author, 3/2/84.

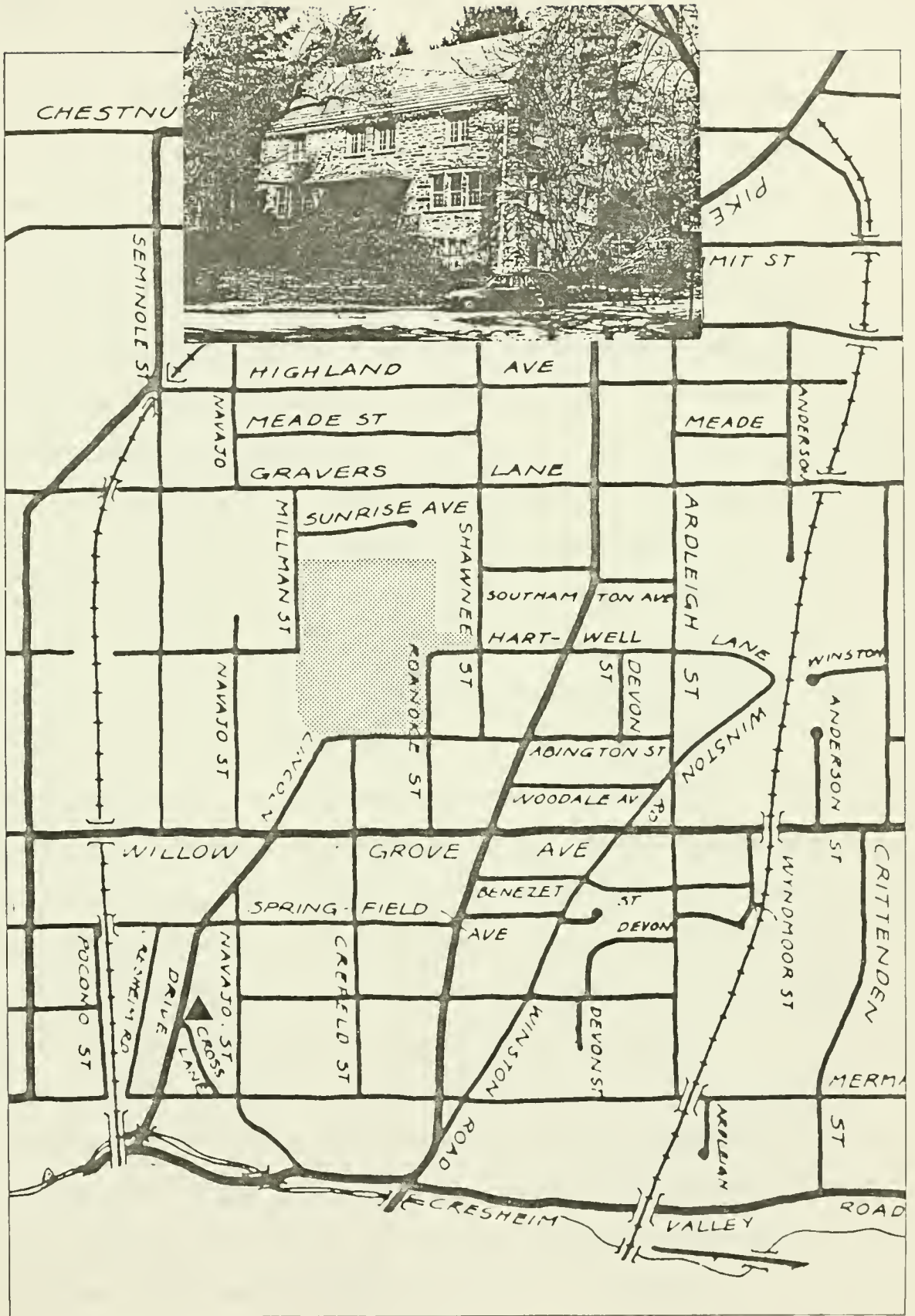
⁴Telephone conversation with Mr. Foulkes, 3/2/84. On April 7, 1984, Dr. William Baltzell, Duhring's nephew said that he thought that his grandfather, H. L. Duhring's father lived in the house at 200 West Mermaid Lane. Later I found a newspaper with Rev. Duhring's death notice which supported this. The article was dated 1917.

Illustrations

Map with photograph by author.

(Q) newspaper article - Chestnut Hill Street Names, May 1900, from the Campbell Collection at the Historical Society of Pennsylvania, Manuscripts Room.

A-1 through A-14 Current photographs by Pacita de la Cruz.



7801 Lincoln Drive - Ice House

This house situated at the northwest corner of Lincoln Drive and Cross Lane is considered to have been converted from an ice house. It is constructed on the exterior of ledgerstone. More descriptively, this is Wissahickon schist, random coursed, and probably quarried locally in Chestnut Hill. The house is capped with a blue/gray slate tile roof. Articulated wooden rafters protrude below the roof; and from the street these appear as dentils.

It appears that Duhring converted the remains of an ice house, formerly located at this site into the present house in 1908. The building permit #4802, dated July 25, 1908, listed Dr. George Woodward as owner, Duhring, Okie and Ziegler as the architectural firm, and F.B. Davis as the contractor. The building permit indicates that in 1908 Duhring made a two-story addition.¹ From an examination of the basement with the current owner, Mr. Wagner, it was determined that what probably remains as the original ice house construction is what now functions as much of the basement foundation for the current house. This educated guess was reinforced through a telephone interview with the former tenant, Mr. Miller.² The north and south basement walls, which are thicker than the upper floors, (measured to be 18 inches) contain sets of triple, narrow, slot-like windows which were probably original to the ice

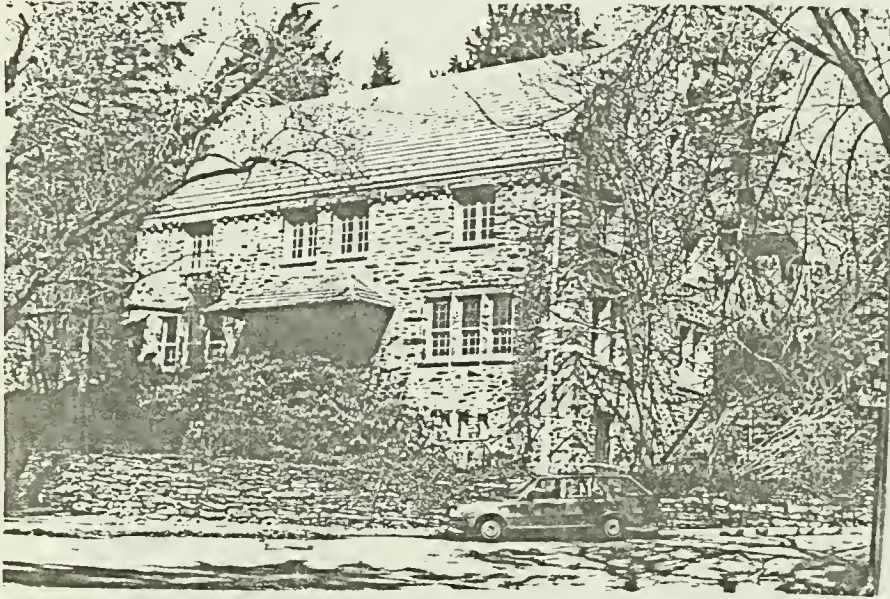
house.(B-8) It is likely that the upper floors were than added by Duhring to blend in above the original ice house foundation.

The design details of this building are a bit unusual for Duhring. The window placement of the south facade appears to be quite symmetrical. Duhring usually favored asymmetrical clusters of windows.

The stepped gable-end walls are an emphasizing feature - and are rare in H.L. Duhring's work in Chestnut Hill.(B-4, B-5) With a stepped gable, the wall is built above the roof line and brought to the apex in a series of set-backs or steps. This form of ornamental gable is derived from brick stepped gables of European medieval towns and ports. These may be seen in Suffolk, East Anglia in England. "The more romantic English name is a crow-step or corbie-gable (supposedly for the bird foothold offered by these series of steps".³

Perhaps, these particular design details were suggested to Duhring by his client, Woodward, who held the title for this building until December 9, 1920, when the title to the house was passed to Sally Houston Henry, the daughter of George and Gertrude Woodward. This portion of the chain of title strongly suggests that the Woodward family, as primary tenants, may well have had direct design input for this project.

7801 Lincoln Drive - Ice House (foundation)



B-1

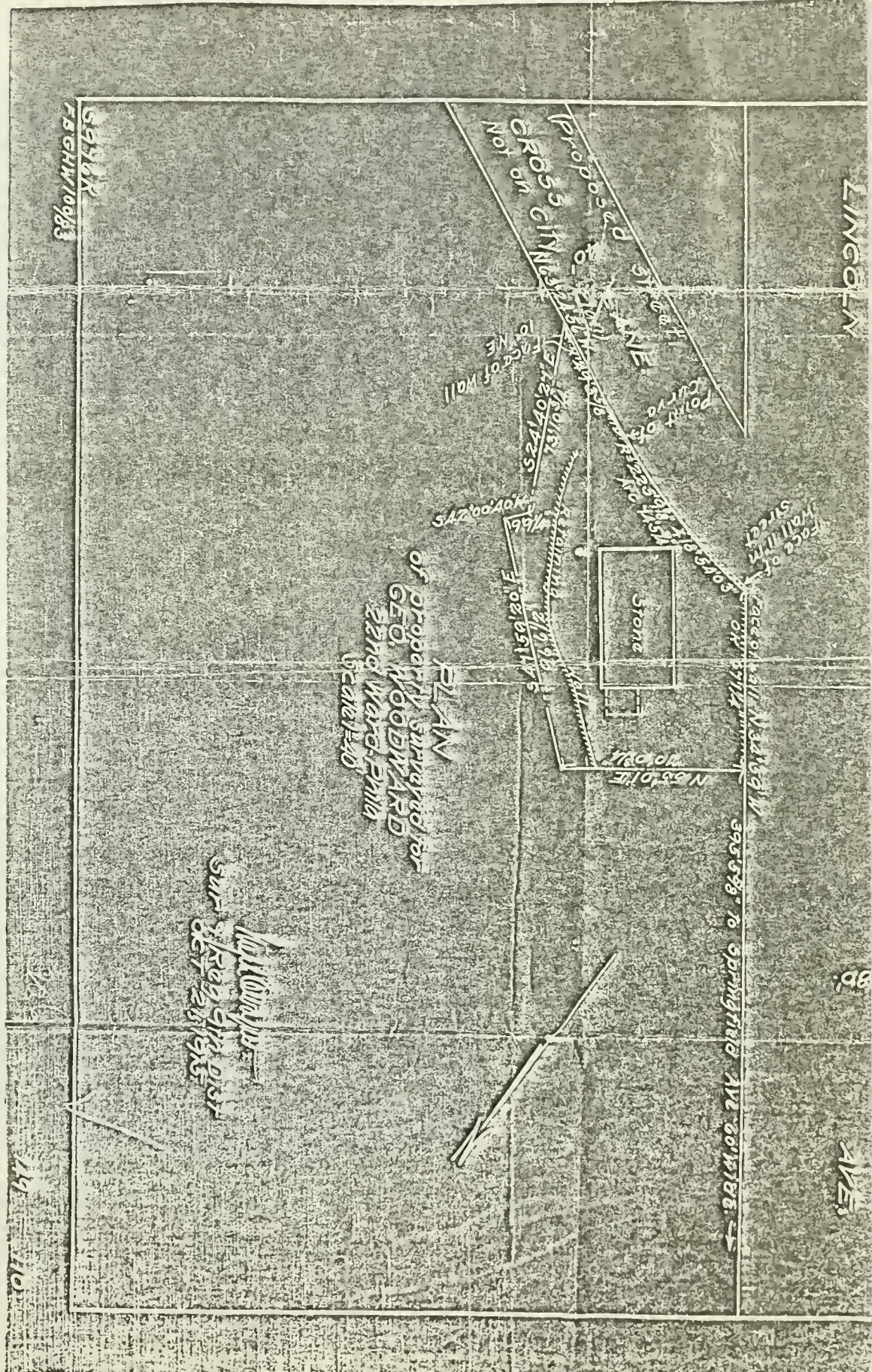
Position of this house was dictated by the existing foundation of the original ice house.



B-2

View of stepped gable and rear dormer window. Note casement windows on lower level. The architect opted for variety with windows.

B-3

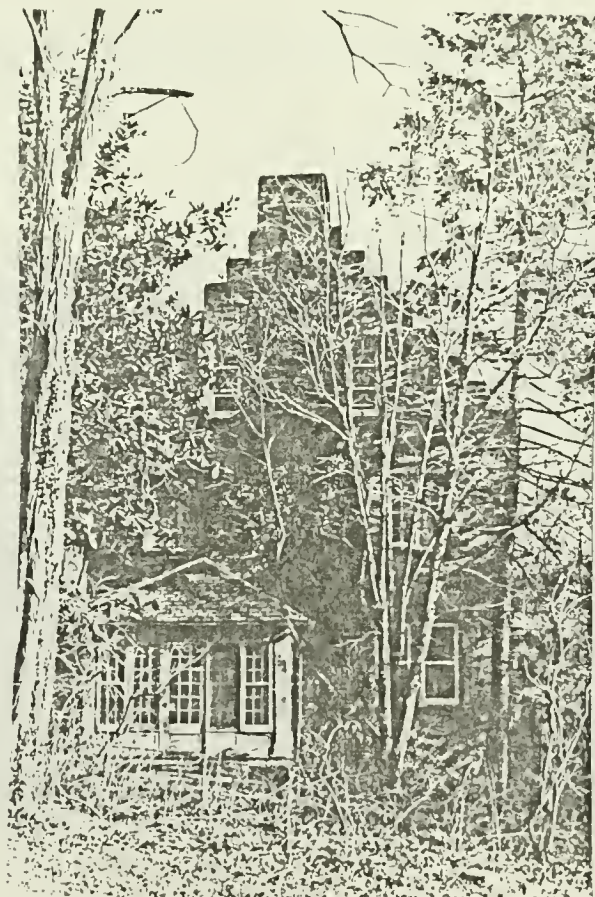


Example of English version of stepped gable end.



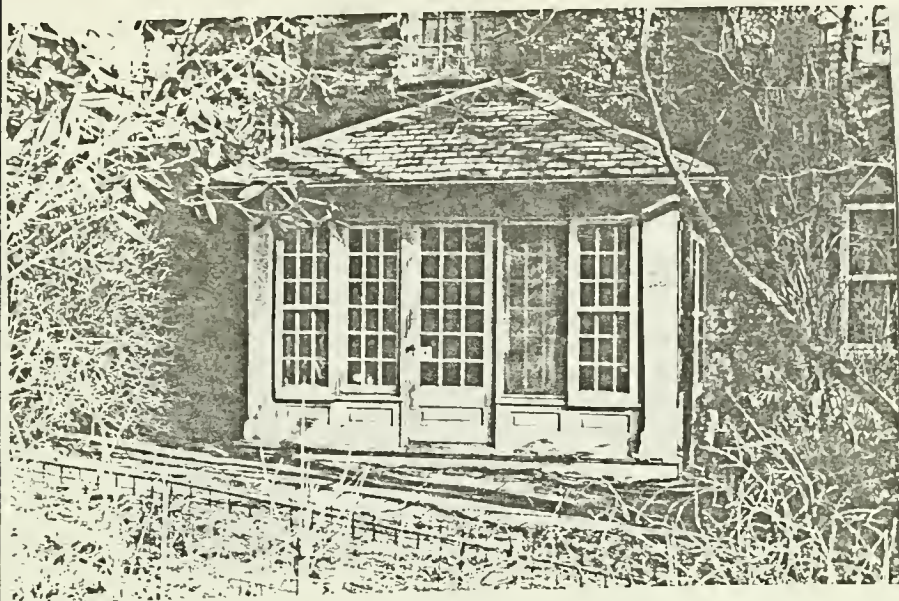
Stepped gable-end, Roos Hall, Beccles.

B-4



B-5

Stepped gable end at 7801 Lincoln Drive.



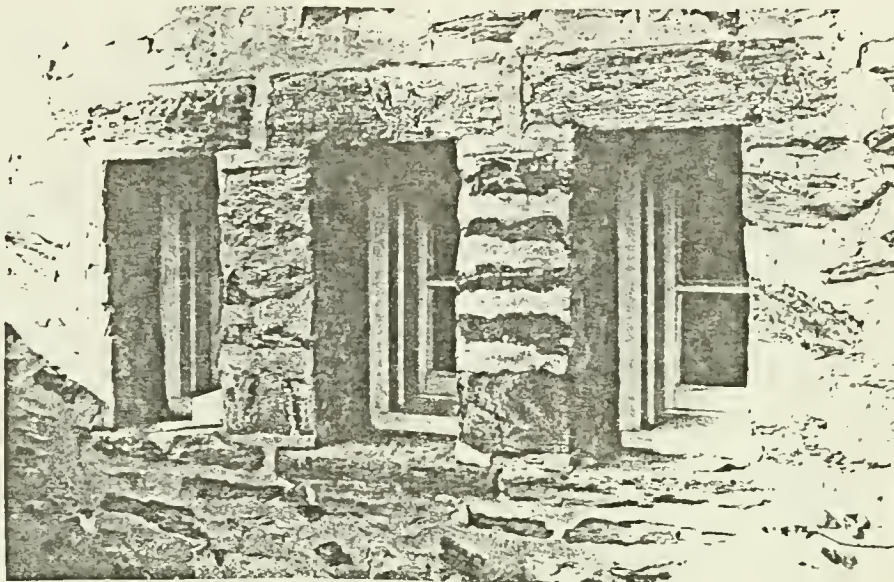
B-6

Enclosed porch feature. Note hipped roof, flagstone terrace and the vegetation.



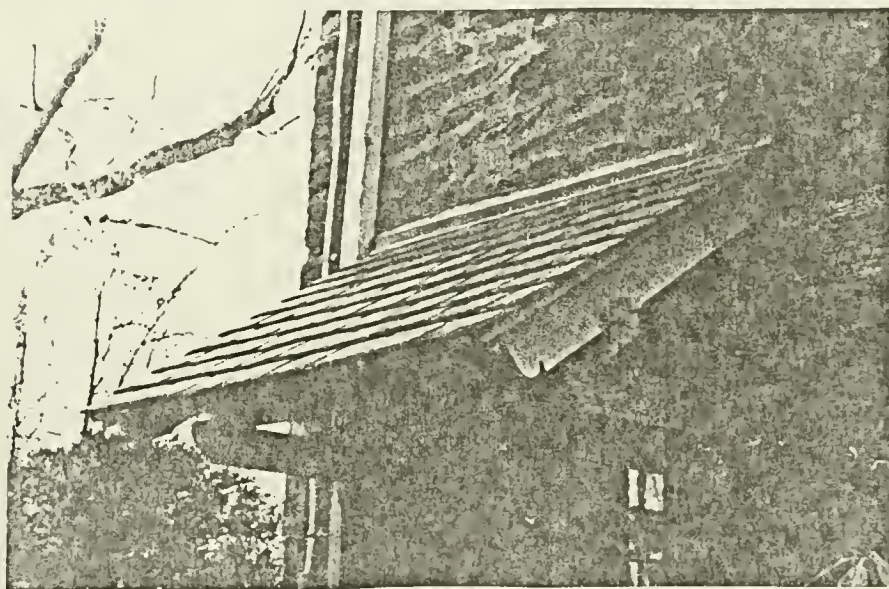
B-7

Remnants of fish pond.



B-8

Original ice house windows. The wall thicknesses are greater than eighteen inches.



B-9

Hooded entry - typical of Durhing's style.

7801 Lincoln Drive - Ice House

Footnotes

¹From files at the Philadelphia Historical Commission.

²Telephone conversation with author.

³Eric Sandon, Suffolk Houses, Baron Publishing, Woodbridge, Suffolk, 1977, p. 100.

Illustrations

Map with photograph, Pacita de la Cruz.

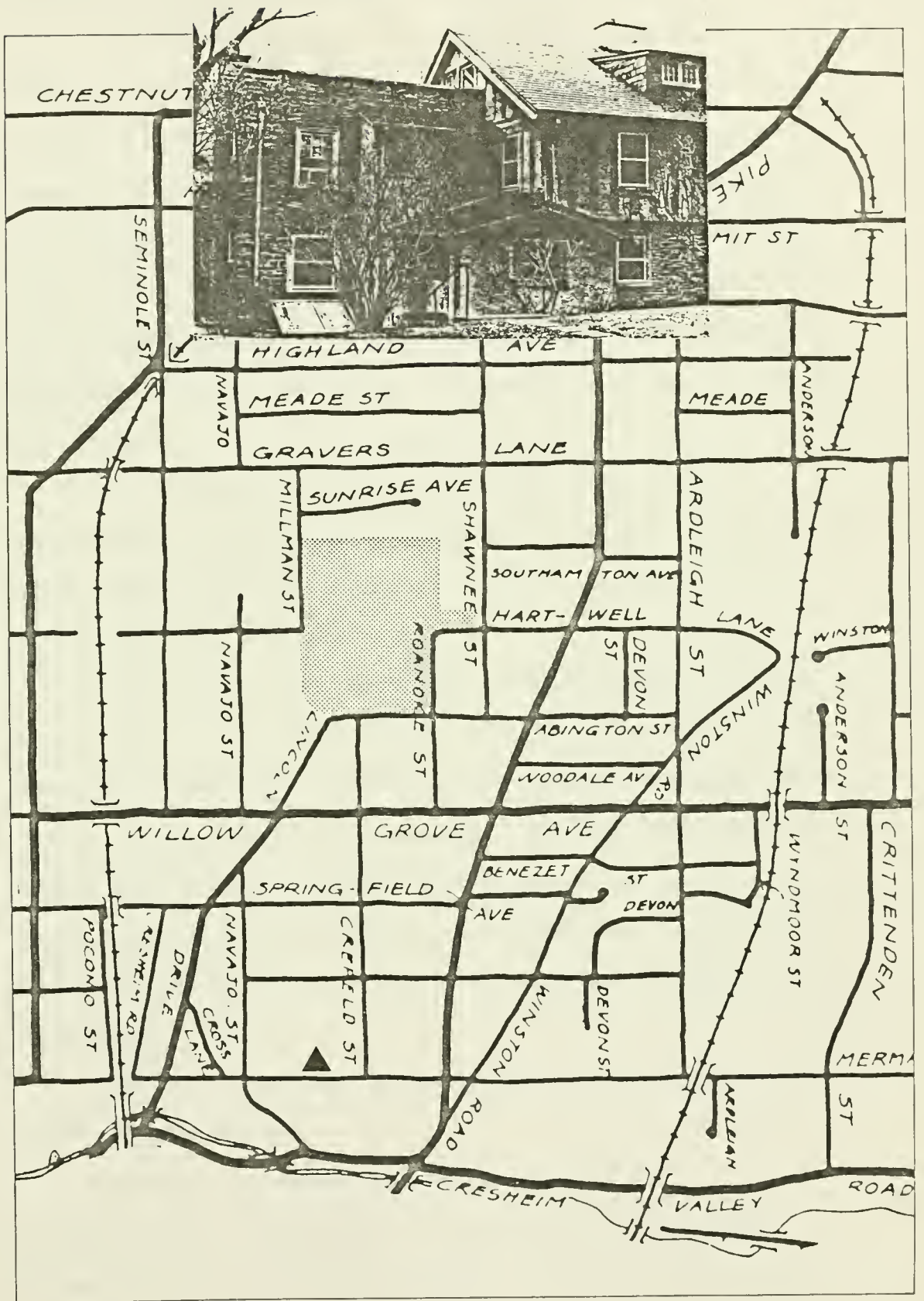
B-1, Current photographs, by Pacita de la Cruz.

B-2, Ibid.

B-3, Plot plan provided by Wagner Family, current residents.

B-4, Stepped gable ends, Eric Sandon, Suffolk Houses, p. 100.

B-5 through B-9, Photographs, Pacita de la Cruz.



90 West Mermaid Lane (Unit Block West) - Barn

From the records of the Historical Commission of Philadelphia and also from site analysis, this structure is known to have originally been a nineteenth century barn to a farmhouse located at 7620 Germantown Avenue. Historical Commission files note that alterations were made to the original building, which converted it from a barn to a house in 1908, by the architectural firm of Duhring, Okie and Ziegler. The contractor was listed as F.B. Davis.

The exterior is stucco, applied over stone, uncoursed, randomly laid, Wissahickon schist ledge stone with mortar joints. There are larger quoin stones in the corners of the building.

Duhring has also added some English Tudor style half timber work to the front facade (east side). The pattern is probably contrived and applied for decorative rather than structural purposes. However, the half-timbering does add texture and interest to the exterior, while conveying the feeling of the English countryside, which Dr. Woodward was trying to portray throughout his development.(C-2)

The cellar of the house contains the original rock floor of the barn.¹

Duhring, it seems, was inventive in his architectural adaptations, particularly concerning placement and design of windows. The rear stone west

addition is flanked on the south side by odd-sized one story add-ons and forebays that contain groupings of windows in a variety of sizes and styles. There are many windows in this structure. The architect seems to have cut these into the barn and addition in an effort to make the converted structure a more attractive living space. The original barn sat on a little slope in a protected, forested plot. Its conversion to a house required opening up the walls to produce more light and ventilation.

While the present pent roof is of asphalt shingle, the walls of the dormer windows, which project from the sides of the sloping roof, are hung with slate tiles. Since the slate treatment is a much older material, it is probable that Duhring's alteration of the original barn facility included the installation of a slate roof which has unfortunately now been replaced.(C-5)

The hood above the front entry way rests on a pair of scroll shaped brackets. This hood was in all likelihood, shingled with slate tile in 1908. True hooded entry ways are commonly utilized in both eastern Pennsylvania farmhouses and in vernacular English farmhouses as well. Duhring often absorbed these hooded doorways into his farmstyle designs.

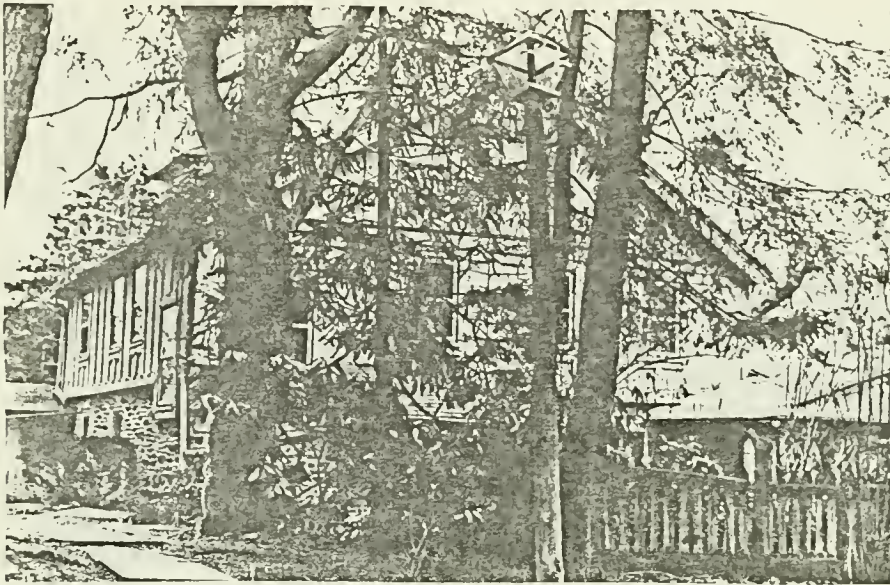
The barn structure featured a central chimney.(C-7) However, the stone addition now attached to the West barn wall in the rear, has a stone end chimney. Closer examination of the masonry of this outshot shows the

stone work to be differently dressed, thereby producing a more modern appearance, in contrast to the ledge stone of the barn.(C-6)

If Duhring did the side porch which now adjoins the south portion of the original barn, it may have been a design consideration that was forced by the limitations of this site. The porch, at least as it now exists, does not truly harmonize with the barn profile. Although the porch is functional, its design lacks the stylistic suitability that Duhring usually achieved. For instance, the posts that stand along the side of this porch seem to be an exaggerated means of structural support for the porch roof.(C-3, C-4)

This barn conversion was obviously an early attempt by the architect to implement an ordinary, but durable local building to a more fitting purpose.

This barn structure is important because it has been saved and revitalized. It may be viewed as a harbinger of Duhring's later, more sophisticated examples of adaptive re-use.

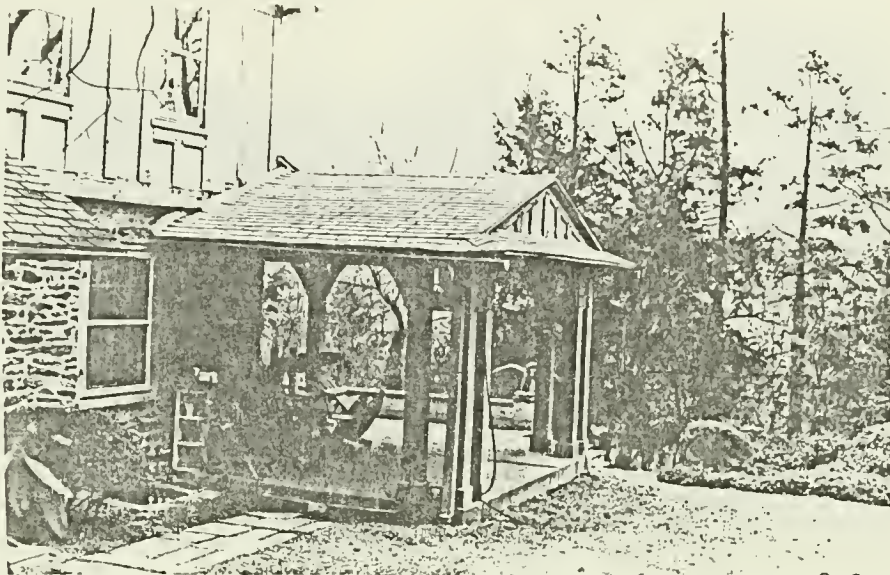


C-1

Barn adaptation by Duhring in wooded area. Note the addition of windows in the original barn walls, as well as the decorative half timbering.

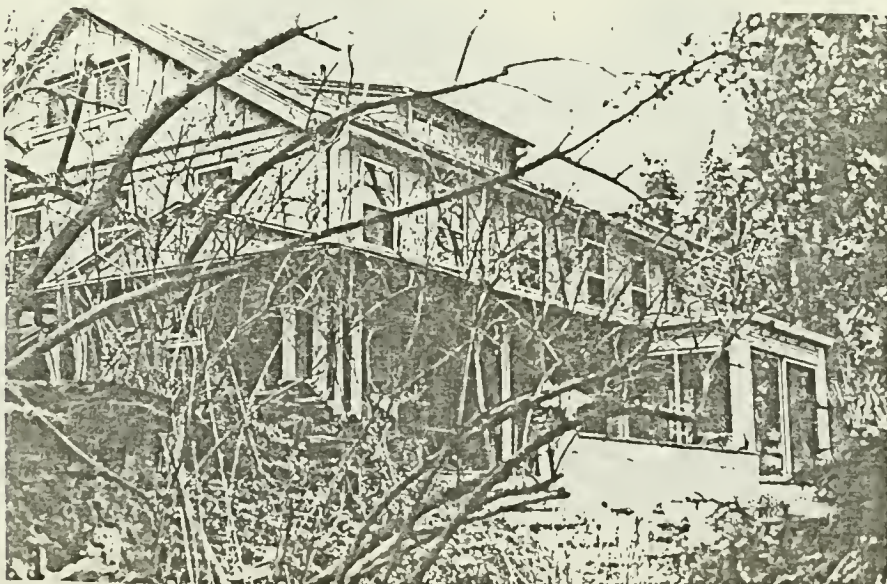


C-2



C-3

Views of the porch treatments, front and side — these porch areas do not seem design sympathetic to the original barn structure. Later porches by Duhring are far more successful.



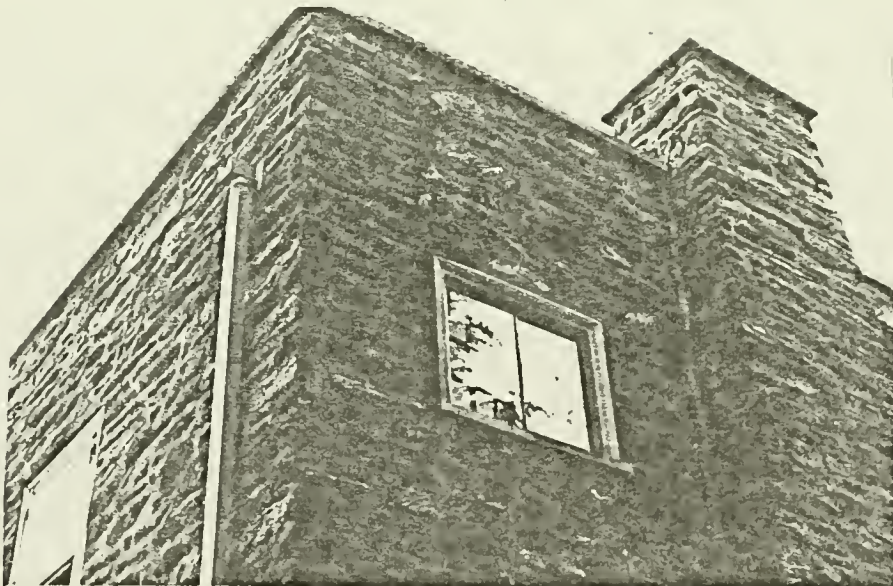
C-4

Original barn portion on right.
the grouping of Duhring additions
is on the left.



C-5

Stone addition - rear. Note that
the masonry work is distinctly
different from the stone work of
the original barn. This outshot
gives a more modern feeling.



C-6



C-7

View of the original barn side with
Duhring designed windows and half-
timbering. The central chimney
is probably a part of the original
barn.

90 West Mermaid Lane - Barn

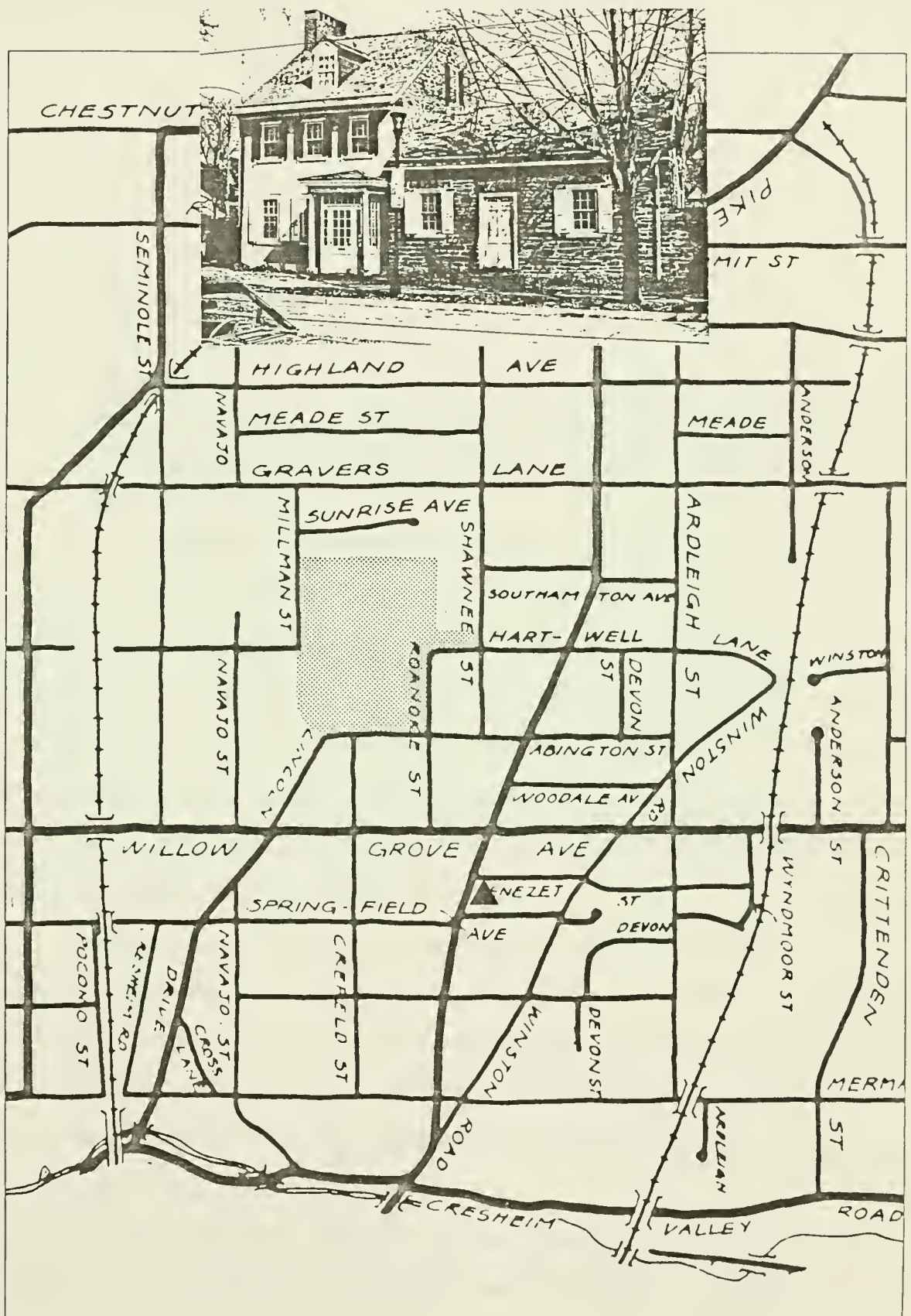
Footnotes

¹ Author learned this information through a phone conversation with Mrs. Edward Beale, current owner, March 11, 1984.

Illustrations

Map by author

C-1 through C-7, current photographs, Pacita de la Cruz.



7921 Germantown Avenue - The Melchior Newman House

On the southeast corner of Germantown Avenue and Benezet Street, stands a vernacular stone farmhouse probably built around 1812, after Annabella Miller, who owned the property on which it is situated married Melchior Newman.¹ The clue to its age is the fact that the barn to the house contains a datestone that reads 1817.

"This two and a half story house is typical of the smaller houses of Germantown. Built of stone, well laid on the gable ends, and stuccoed on the front, the house is 19'3" wide and 31' deep. It has a full cellar."²

The "Melchior Newman House" was appreciated as an historic structure in Chestnut Hill long before Dr. Woodward commissioned H.L. Duhring to work on its expansion. The Campbell Scrapbook collection in the manuscripts room of the Historical Society of Pennsylvania contains a photograph taken by Miss A. McConkle in 1904 that shows the house and a gable end of its accompanying barn as well. (D-1)

Records concerning the property state that Dr. George Woodward took title to the house in 1912.³ That year architects Duhring, Okie and Ziegler and contractor, J.A. Gerhart, added a rear addition, new kitchen, bath, and some windows to the existing structure for Dr. Woodward.

Further work by Duhring alone was initiated in 1930. A Philadelphia building permit #901 was issued

February 27, 1930, that listed Duhring as architect and Harvey W. Schok as the contractor to work on a first story rear addition.⁵ (See D-6) Later, on November 21, 1930, another building permit #6974 was issued to Duhring with Ralph C Barthwick, contractor. This was connected with the one and a half story addition attached to the front portion of the farmhouse.⁶

Familiar historic landmarks may be perceived as lending a certain amount of stability to the environment. For many, these are actually visual links to the past which afford a sense of security in an ever-changing twentieth century world. A sensitive architect would understand the possible dilemmas associated with adaptive re-use and strive to preserve the positive images or identities necessary to maintain a sense of place.

At 7921 Germantown Avenue, Duhring obviously faced certain issues associated with the outward integrity and appearance of the building. He was sensitive enough in the design of his additions to this farmhouse that character and scale are successfully sustained. The stonework as seen in the original piece is an exceptionally good example of early Chestnut Hill vernacular masonry technique. (D-11) Note that the stones are more evenly distributed and are also laid without the squared quoins on the sides in the Duhring additions. The pointing between the stones of the addition and that of the original farmhouse are also

markedly different. Also the surface mortar of the older building is noticeably coarser.

Architect, Mr. John Lane Evans, former City Architect of Philadelphia, and before that, a student of H.L. Duhring,⁷ was able to provide a professional viewpoint about Duhring's work on this farmhouse. Mr. Evans' opinion was that the dormers of the back addition were managed nicely - and were very cleverly juxtaposed to provide light in the rear. Interestingly, most of the windows of the addition are double hung sash. However, Duhring was particularly fond of utilizing casement windows in his architecture.(D-7, D-8, D-9)

In all probability, the original roof of the farmhouse was shingled in wood. Duhring probably converted the roofs of the old and new structures to slate tile. However, now each roof is shingled in asphalt. In 1919, there was a building permit #163 issued to Dr George Woodward, owner with John E. Wall as contractor. Dated, January 20, 1919, the work scheduled was to repair chimney and add new shingle roof. There is no mention of Duhring on this permit.⁸

Mr. John Lane Evans, with a discerning architect's eye, gave a valuable critique of this adaptively re-used building. On the Duhring addition, noted Mr. Evans, flush to the street facade, the eve line is not properly carried through. Close inspection reveals that it indeed sits higher than it should. Perhaps this

occurred in the construction. One might have expected a more careful attention to detail from Duhring. Another quirk in the design elements on the front facade of the addition is the difference in proportion of the windows on the first floor addition. There are five lights on the original, while there are only four in the windows of the addition.

Also, Mr. Evans pointed out that Duhring seems to have designed the cornice line a bit too high to balance the street facade. (D-2, D-3, D-4)

Perhaps Duhring was lax regarding these design details, or maybe he simply wanted to create an addition to the old farmhouse that would visually inform the public that his work was new - a subjective change, to be properly perceived apart from the original historic house.

From the Shoemaker Collection of Photographs - 1911



BARN GABLE DALE STONE READS M
A N
1817.
NO 7921 GERMANTOWN ROAD.



D-2



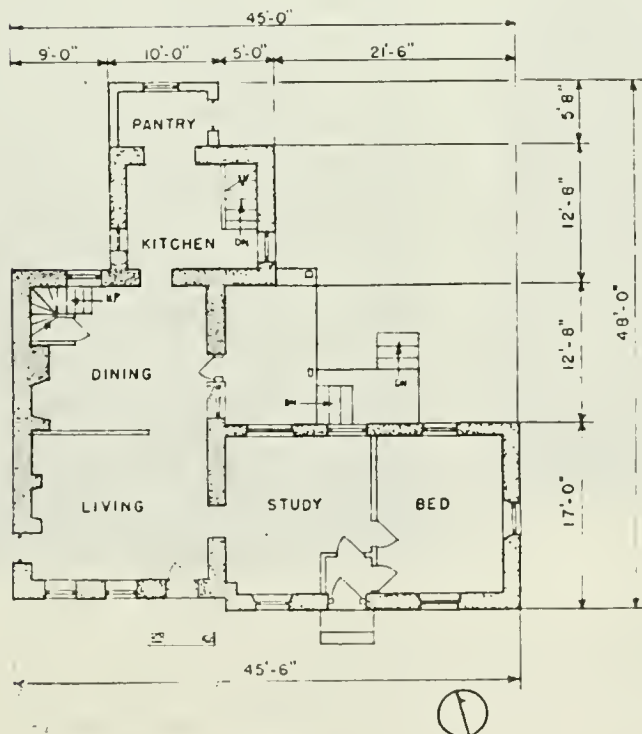
D-3



D-4



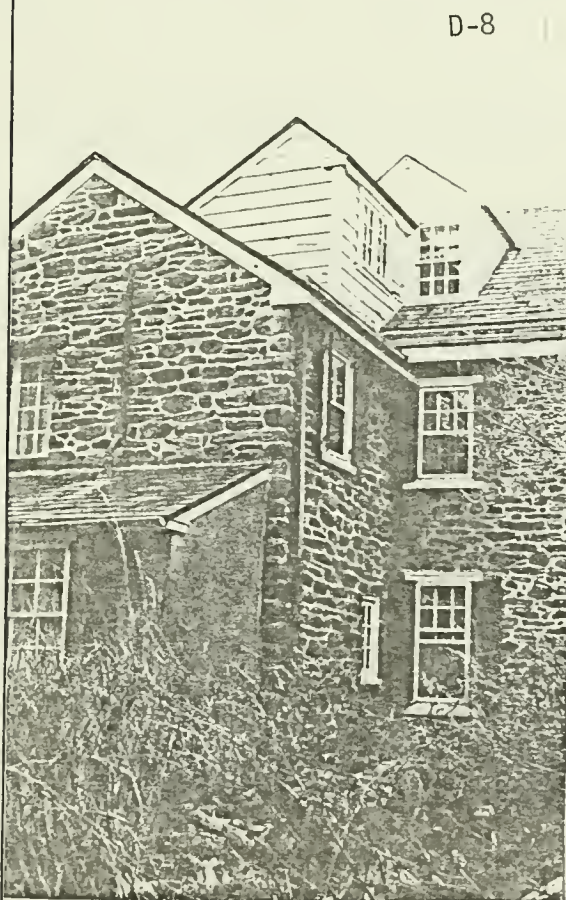
D-5



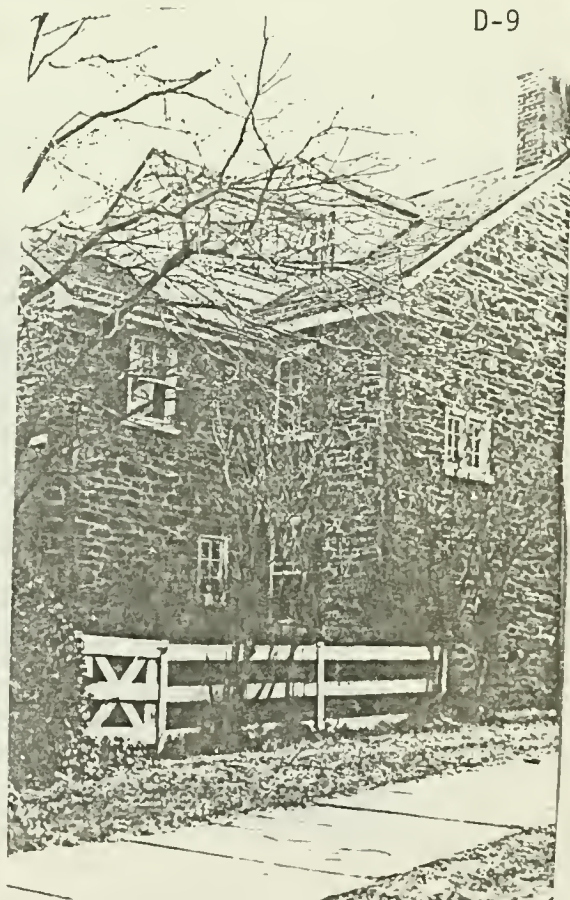
D-6



D-7



D-8



D-9

Rear of 7921 Germantown Avenue, showing Duhring designed windows and addition. Note dormer windows and forebay.



D-10

Original Springhouse from Melchior Newman Plot, preserved as a picturesque landscape element.



D-11

Duhring added stairwell window which is set into old stone portion of the house. Note original rough stone pattern, pointing style, and mortar joints.

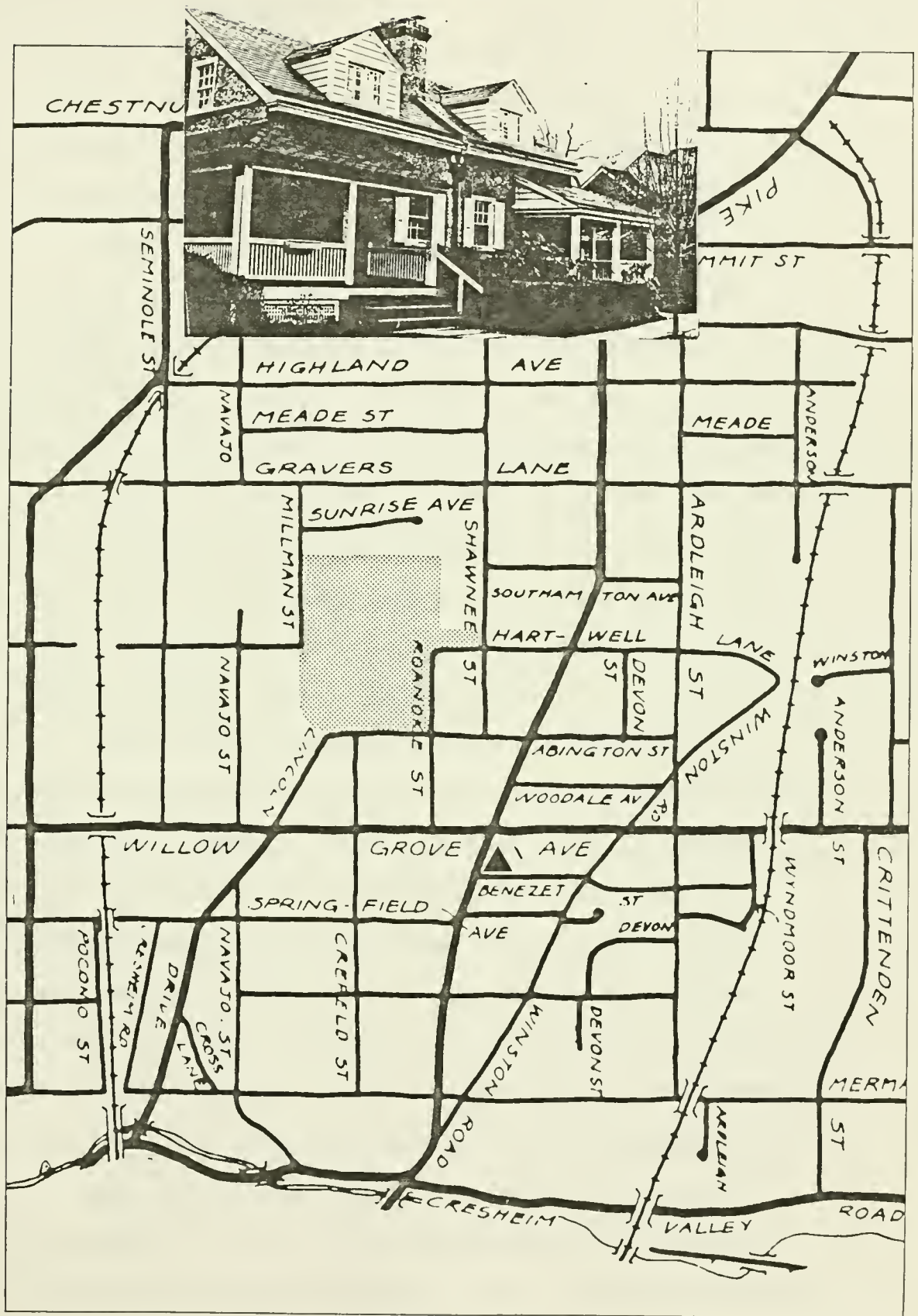
7921 Germantown Avenue - The Melchior Newman Farmhouse

Footnotes

- ¹John J. Macfarlane, History of Early Chestnut Hill, p.95, City History Society, Philadelphia, 1927.
- ²M. Tinkcom, H. Tinkcom, G.M. Simon, Old Historic Germantown, p. 110.
- ³Germantown Historical Society files.
- ⁴Historical Commission of Philadelphia, street files
- ⁵D-6, drawing from M. Tinkcom, H. Tinkcom, G.M. Simon, Old Historic Germantown, p. 110.
- ⁶Files, Historical Commission of Philadelphia.
- ⁷Mr. John Lane Evans analyzed the site with author.
- ⁸Chestnut Hill Historical Society Files.

Illustrations

- D-1, From the T. Shoemaker Collection of Photographs, 1911, original housed in the manuscripts room, Historical Society of Pennsylvania.
- D-2 through D-5, current photographs, Pacita de la Cruz.
- D-6, Drawing from M. Tinkcom, H. Tinkcom, G.M. Simon, Old Historic Germantown.
- D-7 through D-11, current photographs, Pacita de la Cruz.



14-16 Benezet Street - Barn

Even at the time that the Benezet Street Quadruple, Double and Single houses were first built, they were realized to be extremely important architecture in the Woodward development of Chestnut Hill.

These houses were designed by Duhring, Okie and Ziegler in 1909. The Woodward Inc. office files indicate that drawings, presumably by Duhring,¹ on work sheet No. 1 - work No. 378, bear the date June 25, 1909. Architectural Record did a few feature articles about the Benezet Street houses in July 1913, and made mention of the compound again in November 1916. Since there were thirty residences built, these probably were not fully completed nor inhabited, and probably did not become newsworthy much before 1912.

These buildings bore a closer resemblance to worker's houses than any of the others constructed by Woodward in Chestnut Hill, at that time. Dwellings specifically built for laborers were envisaged in England and began with groups like the Society for Improving the Conditions of the Labouring Classes, founded in 1844. England also forwarded the concept of the estate village, which were residential settlements that were developed for workers by their manufacturers.

Not all of the examples of workers houses in England were a true improvement regarding living conditions for the residents. For instance, back-to-

back houses were once considered popular designs in the mid-to-late nineteenth century in cities of the industrial north such as Leeds.

These have been described as follows:

"Two rows of terrace houses are built back-to-back, so that each house has a party wall at the back as well as on the sides, and (except at the ends of a terrace) only one outside wall."²

Eventually, back-to-back houses became a high density menace, which assured slum-like conditions for the tenants.

"The Public Health acts from 1848 onwards did much to remedy the lack of sanitation, but by laying down a minimum width for streets (the "Bye-Law Street") they often imposed a dull uniformity on large areas towards the end of the century."³

Many of those who sponsored worker housing in Britain were actually speculative builders with very little input towards the proper design and control of the housing. By contrast, Woodward was genuinely concerned about quality housing and took the initiative to see that his standards were carried out. Woodward was an active member and officer of the Octavia Hill Association. The purpose of the group as described by an article in the Germantown Gazette, Friday, January 3, 1913, was as follows:

"This organization's purpose is to acquire dilapidated and unsanitary dwellings in congested districts, to rebuild them in accordance with proper hygienic requirements and to rent them at a rate that will enable the association to pay its stockholders four percent dividends."⁴

Prior to the development of Benezet Street,

Woodward contributed toward alleviating wretched housing conditions in pockets of both South Philadelphia and in Germantown. Therefore, the Benezet Street houses were carefully planned and designed to satisfy the standards of an owner who understood the problems associated with low cost, smaller city dwellings.

"Dr. Woodward himself was considered an authority on the development of housing for middle incomes." In 1913 he made a report to the National Housing Conference on the evolution of his "quadruple house" idea which he had used for houses on Benezet Street between Germantown Avenue and Winston Road.⁵

Another unique aspect of the houses at 14 and 16 Benezet Street which adds to their significance substantially, is that these two residences were created by Duhring, Okie and Ziegler as part of the Benezet Street development from an existing barn. This barn was formerly a farm structure on the Melchior Newman land parcel, and bears a date stone, stamped 1817. Duhring ingeniously converted this barn into a set of houses that completely blend with the others, built new, on the Benezet block.(E-14)

"Along Benezet Street there is a certain uniformity without monotony - the architects have shown that a little study and a few changes in their drawings for the exteriors may produce that happy diversity which alone can save a row from its too-usual tiresome repetition of one idea."

"It is interesting to note the simple nature not only of the actual materials used, but also of the detail of the several parts. There are no stock ideas - no carpenters' scroll-saw 'ginger-bread' - and certainly no shoddy construction and no suggestion that six houses, if done in a hurry,

may be erected for the cost one one built carefully."⁶

A closer look at the 14 -16 Benezet Street cottage style houses reveals that they sit at an angle to the oak tree-lined street, which adds immediate visual effect. This surprise happens to be one of the advantages of architectural conversion and adaptive reuse. Environmental accents are automatically provided by certain pre-existing conditions of the site. In this case, the old barn with its previously established place on the plot, prescribed the location of the rest of the new houses on this street.

The transformation of the former Melchior Newman barn to a portion of this cottage-style street collective is highly successful. The physical characteristics of the barn are disguised by a variety of windows, expertly cut into the 18 inch thick original barn walls. Other dramatic changes to the appearance of the old barn are the application of stucco over the rough stone, and also the porches which Duhring has grafted to the front and side elevations of the structure. The kitchen wing and the accompanying break in the roofline by this addition, offer further camouflage.

The interiors of these houses have practical but pleasing floor plans. The interior details are simple, but well-crafted and tasteful. The downstairs fireplace has a shelf over the hearth, rather than an elaborate

mantle piece; and, the proportions are well-balanced.

This exemplary sample of Duhring's adaptive re-use technique is an enhancement of resources, which offers both architectural and economic gain. Modern planners, developers and architectural preservationists would do well to take note!



E-1

14 - 16 Benezet Street, the former Melchior Newman barn.

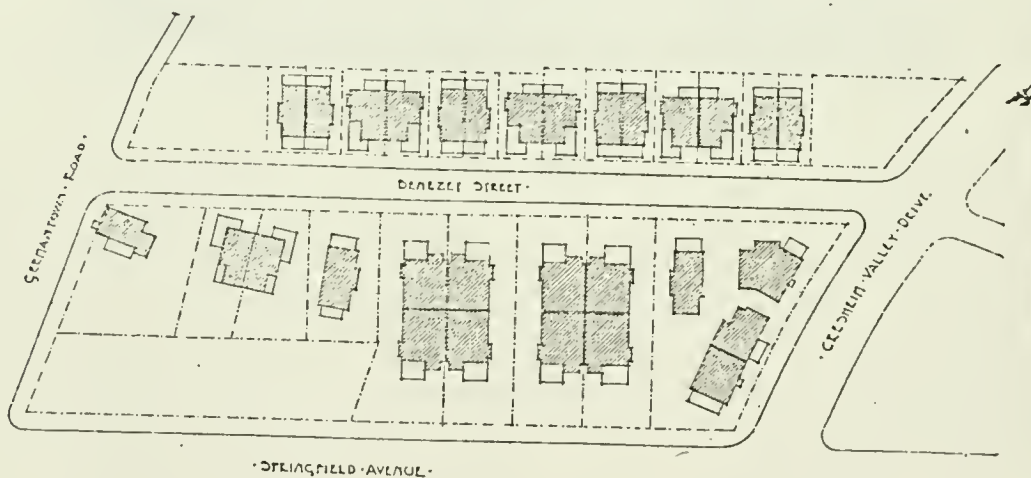


VIEW OF BENEZET STREET, ST. MARTIN'S, PA.
DÜHRING, OKIE & ZIEGLER, ARCHITECTS.

E-2

242

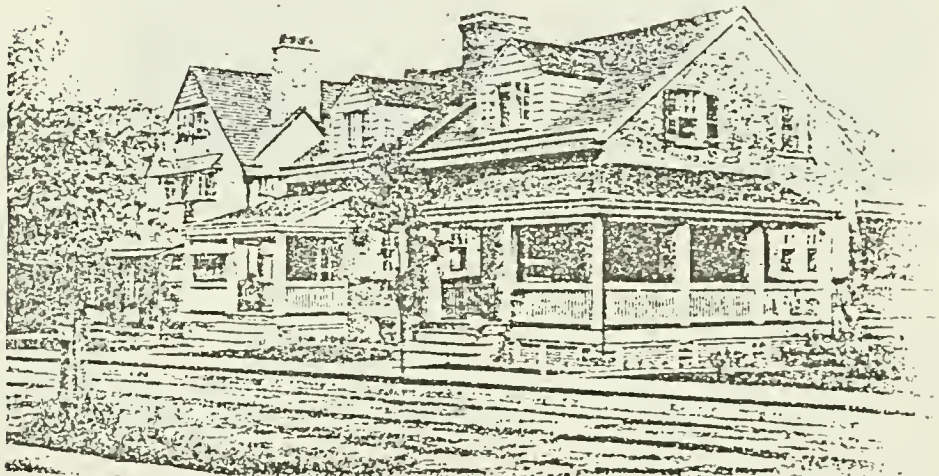
THE ARCHITECTURAL RECORD.



A BLOCK PLAN SHOWING THE DISPOSITION OF THE QUADRUPLE, "TWIN" AND SINGLE
HOUSES, CHESTNUT HILL, PA.
DüHring, Okie & Ziegler, Architects.

E-3

214

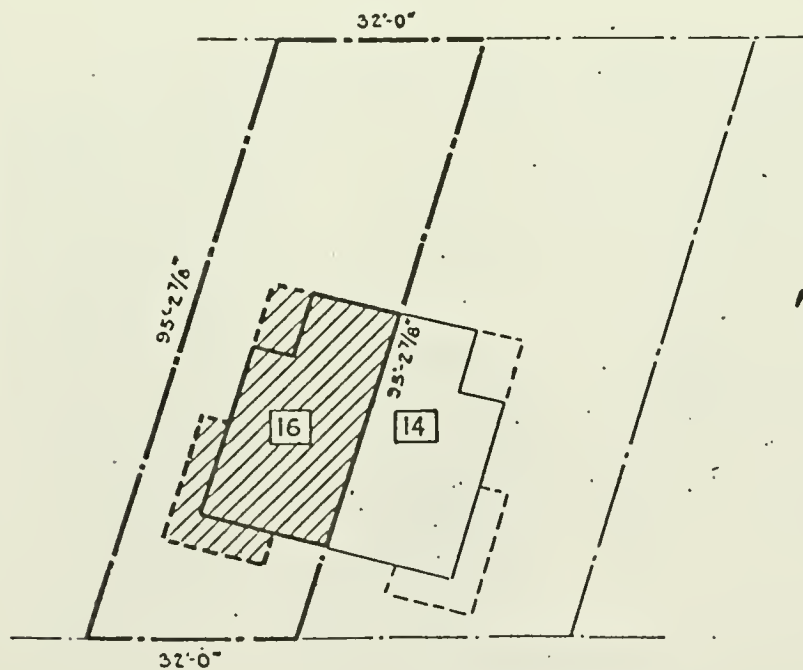
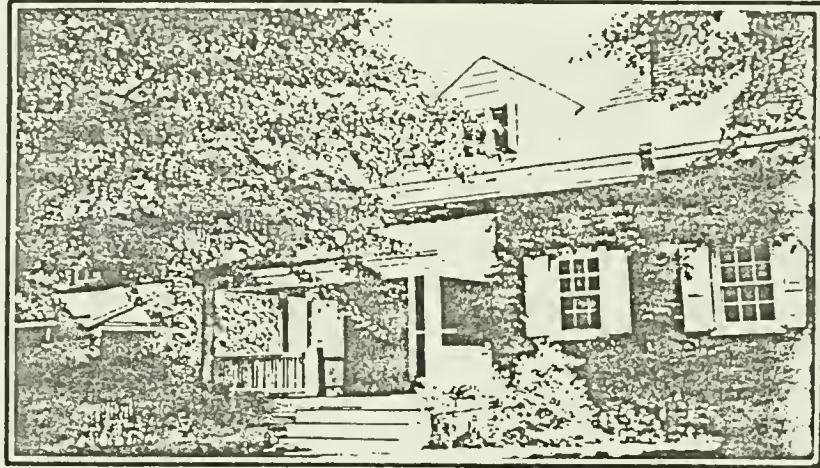
THE ARCHITECTURAL RECORD.

A DOUBLE HOUSE ON BENEZET ST. (REMODELLED FROM AN OLD BARN).
CHESTNUT HILL, PA.

E-4

16 E. BENEZET STREET
CHESTNUT HILL, PHILA.

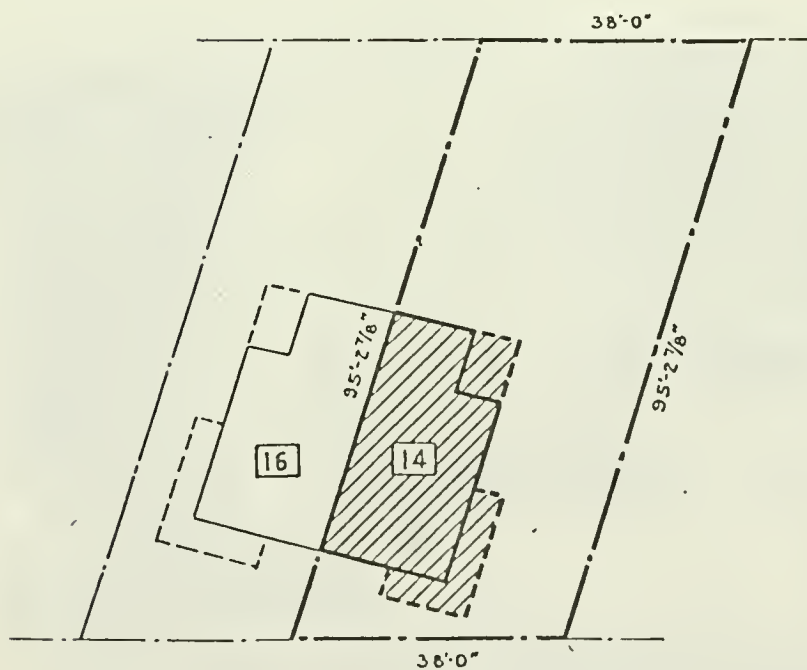
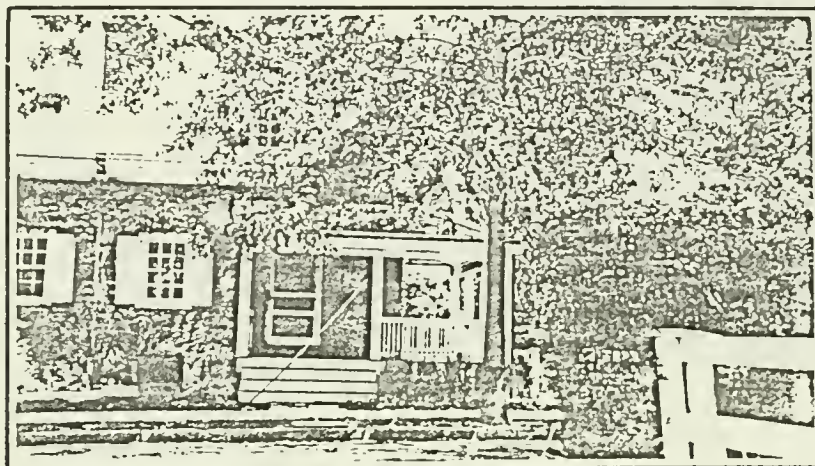
E-5



E. BENEZET STREET

DWELLING
14 E. BENEZET STREET
CHESTNUT HILL, PHILA.

E-6



E. BENEZET STREET

Springfield Av - 1900
 Willow Grove " 1945 and 1900

E-7

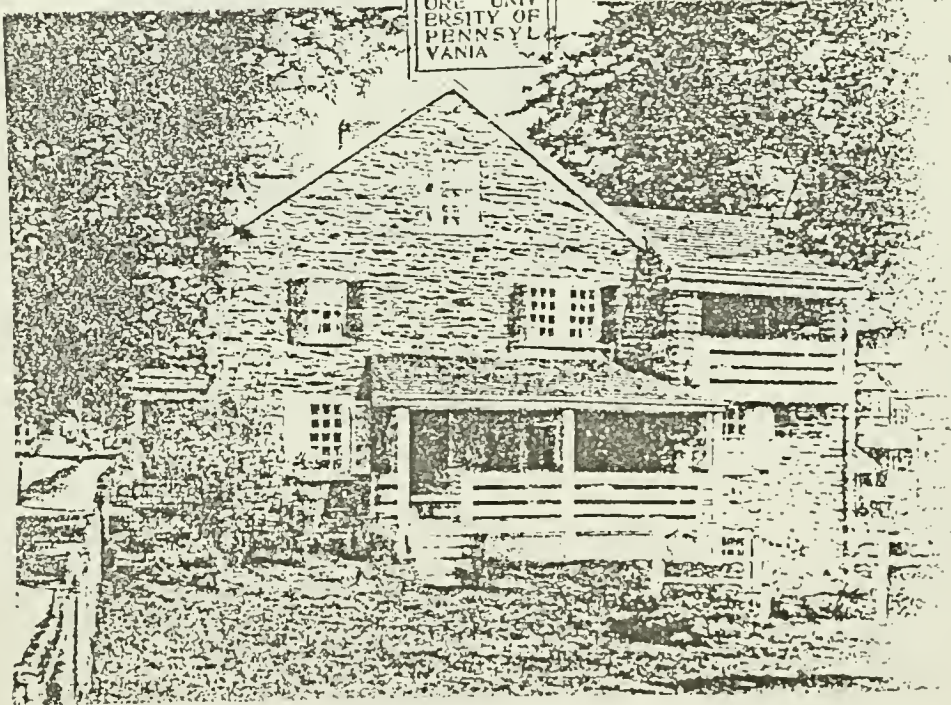
7921 5th Av.

Photo by
 Miss A. McBride



7921 Germantown Av. E. side
 Between Springfield and Willow Grove Avenues
 in 1904.

SCHOOL OF
 ARCHITECTURE
 UNIVERSITY OF
 PENNSYLVANIA



E-8

AN OLD HOUSE REMODELLED, NO. 7921 GERMANTOWN ROAD, CHESTNUT HILL
 Dulring, Okie and Ziegler, Architects.

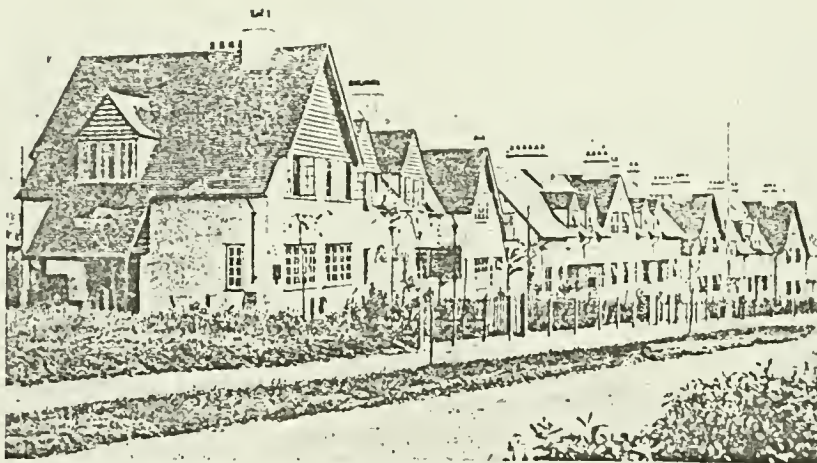
E-9



Duhring, Okie & Ziegler, Architects

MODERN AMERICAN "REAL ESTATE" HOUSES

Agreeable appearance has been combined here with ingenious planning. Each building contains four houses under one roof



A ROW OF HOUSES IN THE FAMOUS ENGLISH "MODEL VILLAGE" OF LETCHWORTH

English architects, thanks to English property owners, have been several years ahead of American architects in the design of model villages and suburban neighbourhood planning

IN THE PRESIDENTIAL FIGHT.

Germantowners Take a Leading Part In Roosevelt's Campaign.

John J. Crout, of Germantown, a former member of the State Legislature, who was one of the first to espouse the cause of Roosevelt's nomination for a third term, has been appointed a member of the eastern working group of the National Progressive Party's State Executive Committee. The State Committee has been divided into three such working



JOHN J. CROUT

groups, of five members each. Mr. Crout lives at 20 East Logan street and is a real estate broker.

Dr. William Draper Lewis, dean of the University of Pennsylvania law school, who was chairman of the committee on resolutions at the convention of the National Progressive party in Chicago this week, lives at Awbury, East Washington lane beyond the Reading Railway, Germantown.

Among those who attended the ceremonies at Sea Girt, N. J., on Wednesday, when Governor Wilson was formally notified of his nomination for President by the Democratic party convention were Magistrate Thomas Fitzpatrick, and Frank Kernan, of Germantown, and Isaac Russell, of Chestnut Hill.

Charge for Rev. Dr. Ziegenfuss.

The Rev. Dr. S. A. Ziegenfuss, who resigned the pastorate of St. Michael's Lutheran Church, Germantown avenue and Phil-Ellena street, after nineteen years' service, has accepted a unanimous call from St. Michael's Church, Strasburg, Lancaster County, and will take charge of the work at once. This will be the third St. Michael's Church of which Dr. Ziegenfuss will have been pastor, his first charge after his ordination having been St. Michael's Church, Sellersville, Pa.

C. Lawrence Smith, son of Joseph W. Smith, of East Haines street, who was on the Roosevelt legislative ticket last spring, on Thursday of last week filed nomination papers at Harrisburg for the Washington Party as a candidate for the Legislature from this, the Fifteenth District.

Bayard Henry is a member of the "Committee of 101" who will work for Taft. Other members of the Committee are John Story Jenks, J. Levering Jones and Lincoln K. Passmore.

Deputy poll tax collectors have been named in this Ward as follows: John Snowden, 5938 Germantown avenue; Earl Rhoads, 5924 Germantown avenue; John Kent, 7132 Germantown avenue; Frank A. Warner, 8525 Germantown avenue.

PORTER INSPECTS POLICE SCHOOL.

Director Porter inspected the School of Instruction for mounted police sergeants on W. Haines street Wednesday, and expressed himself as well pleased with the progress that has been made. The School of Instruction is in charge of Mounted Sergeant Croft, who, before he joined the police force, was in the regular army.

Poor Board Meets.

At the monthly meeting of the Germantown Poor Board, on Wednesday, \$9678.74 was received from the tax collector, J. Harold Webster. The members decided to visit the Philadelphia Almshouse on September 11. Charles Russell, the president, was in the chair after an absence of several months.

Hats for Almshouse Inmates.

Every male inmate of the Germantown Almshouse received a gift of a new straw hat this week from Fred Kaplan, merchant at 5719 Germantown avenue. Mr. Kaplan sent a large number of hats to the almshouse, and after all the men there had been fitted, the steward, John F. Rausenberger, sent the remainder to the Lutheran Home for the Aged.

Suit to Halt Park Extension.

Mayor Blankenburg, Councils and the Park Commission are made defendants in a suit started in court of common pleas No. 1, by the estate of John Dobson for an injunction to stop further work of clearing a tract of land at the northeast corner of the Wissahickon drive and Ridge avenue, wanted for an extension of Fairmount Park at that point. It is complained that, while the commissioners of the park condemned the land in 1896, Councils have appropriated no money to pay damages that might be assessed against the city for the taking of the ground. Until such appropriation is made, it is urged, neither the city authorities nor the park commissioners have any right on the land.

38 YEARS' PASTORATE ENDED.

The Rev. Simeon C. Hill, rector of Grace Episcopal Church, Mt. Airy, for nearly 38 years, has sent his resignation to his vestry, to take effect October 1. Mr. Hill, who is widely known throughout the diocese, is now in Europe, where he will remain until the latter part of September. His resignation came as a surprise to many of his friends.

Mr. Hill is in Europe and sent his resignation to the vestry immediately before sailing. He told several friends that it had long been his intention to give up active work at the approach of his 70th year.

W. F. Fell confirmed the report of Mr. Hill's resignation. Mr. Fell is superintendent of the Grace Sunday School, at Mt. Airy.

"There is no secret or mystery about it," said Mr. Fell. "The Rev. Mr. Hill presented his resignation to the vestry before he sailed for Europe."

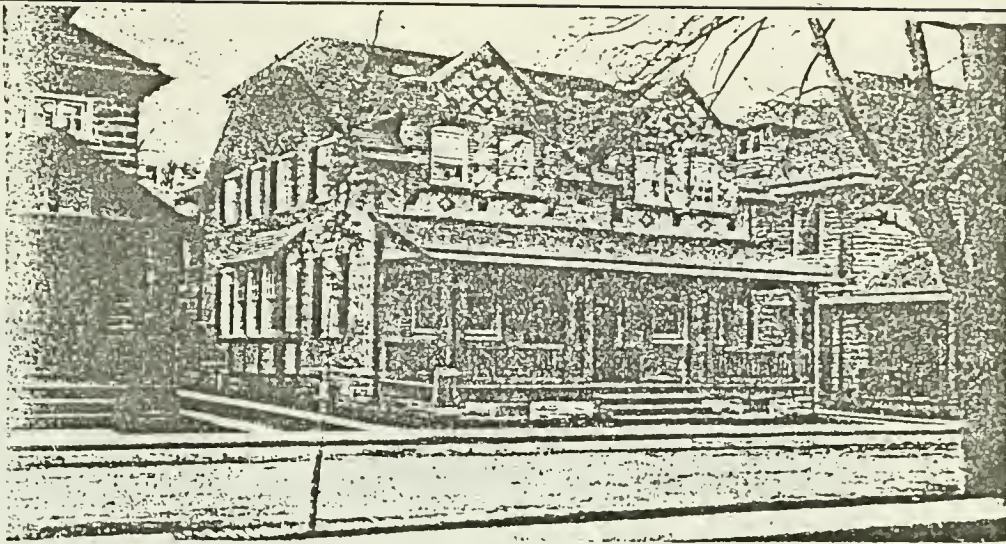
At the present time Mr. Hill is sojourning in the vicinity of the famous Melrose Abbey, near Edinburgh. He was recently reported to be seriously ill, but has recovered.

During his long pastorate in the Mt. Airy Church, Mr. Hill has superintended many important improvements. The church was enlarged during his ministry. The rector was highly esteemed by the congregation, and many deplore his retirement.

In addition to his work in Mt. Airy Mr. Hill has been active for many years as chairman of one of the diocesan committees on work among the deaf mutes. He reported the progress of this work at the diocesan convention for many years, and his earnest appeals were potent in securing adequate support for the cause from Episcopal laymen. Much of the excellent work accomplished at All Souls' church for the deaf was under his direction. Mr. Hill was also active in the Sunday school and missionary work of his parish.

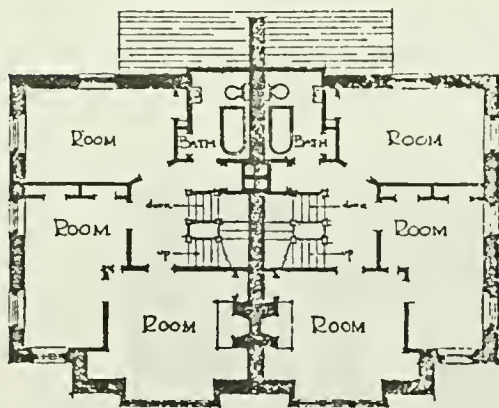
Building Four-Family Houses.

Six quadruple houses are to be built for Dr. George Woodward by Pringle Borthwick in Mount Airy. As the name indicates, these houses are four-family structures, built to afford every convenience demanded by modern city life. The houses are placed where building lots are comparatively shallow, between two parallel roads, facing on Mount Airy avenue and Nilpon street, east of Lincoln drive. The six detached buildings will each be divided into four dwellings. The average unsightly backyard is eliminated, small side enclosures giving room for service entrances, laundry drying, etc., while the main entrance porches are at extreme corners. Such has been the popularity of the other similar structures in this city, which have been put up in the Pelham and Chestnut Hill districts by Dr. Woodward that the houses now being built were all rented before ground was broken on the operation. The buildings will cost more than \$100,000.



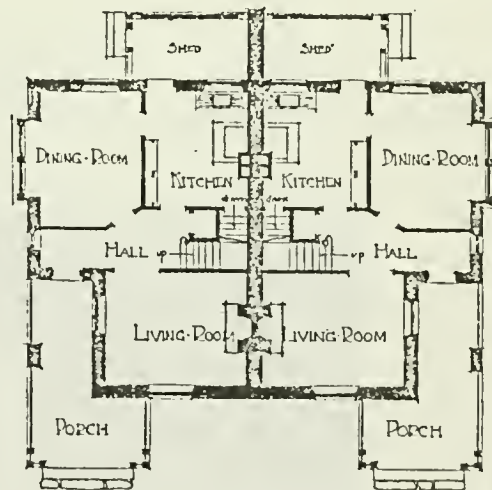
DOUBLE HOUSES ON BENEZET ST., CHESTNUT HILL, PA.
Duhring, Okie & Ziegler, Architects.

E-11



Second Floor Plan.
TWIN HOUSES ON BENEZET ST., CHESTNUT
HILL, PA.
Duhring, Okie & Ziegler, Architects.

E-12



First Floor Plan.
TWIN HOUSES ON BENEZET ST., CHESTNUT
HILL, PA.
Duhring, Okie & Ziegler, Architects.

E-13



E-14

Duhring added windows on the West elevation of the former barn. These are double hung sash. First floor was designed with shutters, now removed.



E-15

E-16



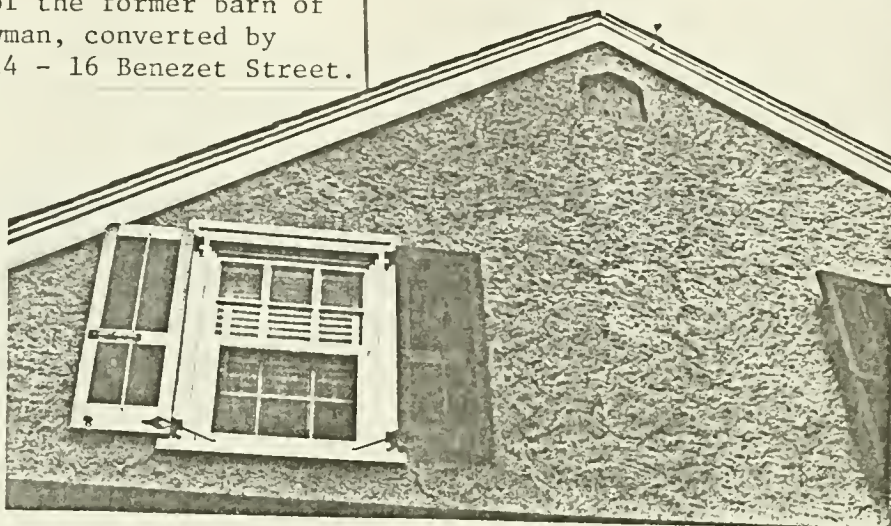
14 Benezet Street, porch entry.



E-17

16 Benezet Street, porch entry.

Date stone of the former barn of
Melchior Newman, converted by
Duhring to 14 - 16 Benezet Street.



E-18

Stucco over fieldstone, a Duhring
application. Also note addition,
as well as beaded barge board.



E-19

West elevation of the barn. Note
Duhring addition, south. Also
visible are Duhring porch and
windows.

E-20



14 -16 Benezet Street - Barn

Footnotes

- ¹This may indeed be the architect's own drawing. As of this writing the body of Duhring's architectural drawings are thought to be lost.
- ²See Roger Dixon and Stefan Muthesius Victorian Architecture, 1965, p.65.
- ³Ibid. p. 58.
- ⁴See xerox following chapter text.
- ⁵Willard Detweiler, Chestnut Hill: An Architectural History, 1969, p.128.
- ⁶C. Matlock Price, "Architecture and the Housing Problem", Architectural Record, July 1913, p. 246.

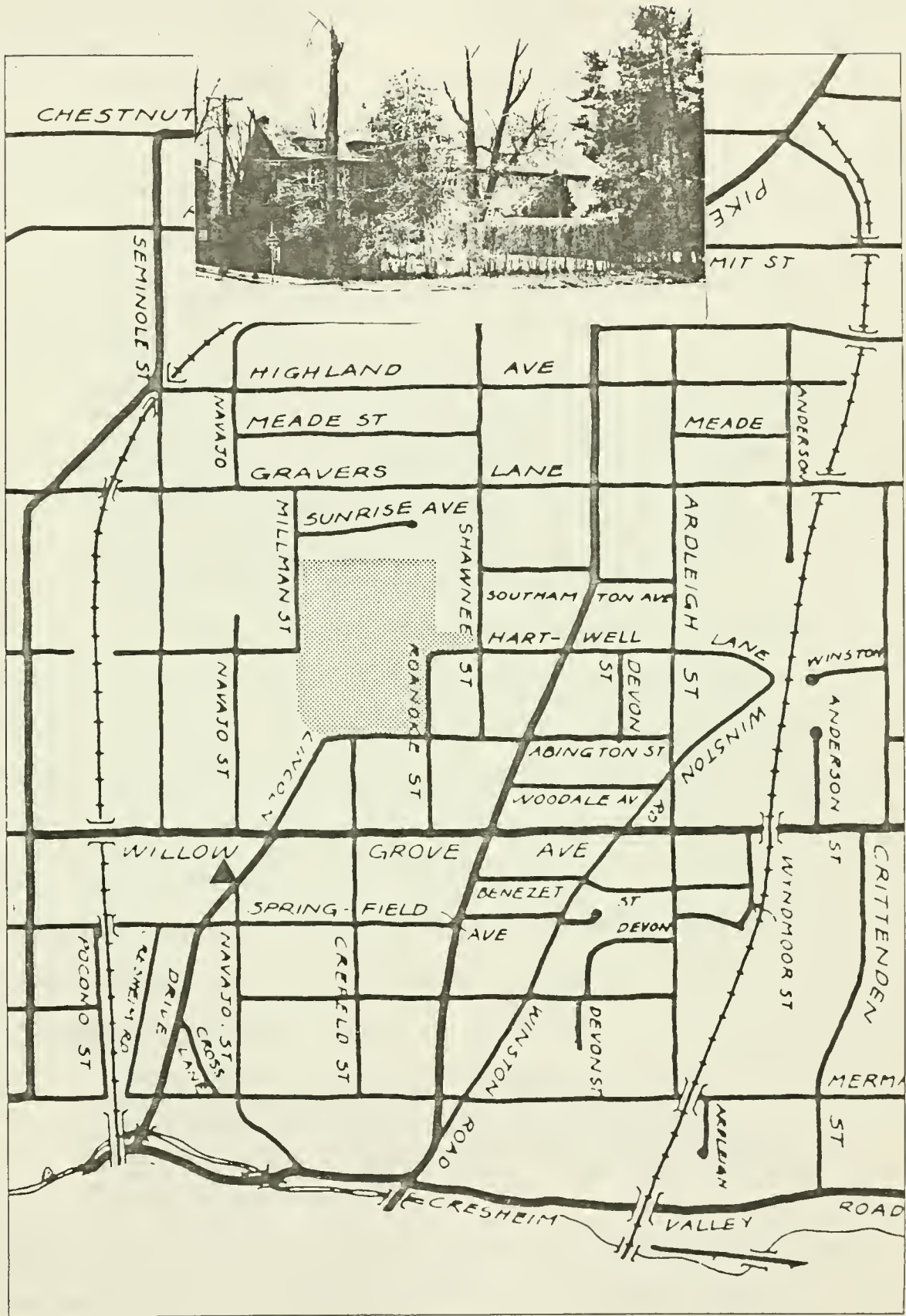
Illustrations

- Map with photograph, by Pacita de la Cruz.
- E-1, Photograph, by Pacita de la Cruz.
- E-2, C. Matlock Price, "Architecture and the Housing Problem", Architectural Record, July 1913, p. 243.
- E-3, Ibid.
- E-4, Ibid. p. 242.
- E-5, Day and Zimmerman Survey for Woodward Inc., 1933.
- E-6, Ibid.
- E-7, Photograph by Miss A. McConkle, 1904, Campbell Collection, The Pennsylvania Historical Society manuscripts room.
- E-8, C. Matlock Price, "Architecture and the Housing Problem", Architectural Record, July 1913, p. 244.
- E-9, C. Matlock Price, The Practical Book of Architecture, J.B. Lippencott and Co., Philadelphia, and London, 1916, P. 325.
- E-10, News clipping, Campbell Collection, Germantown Historical Society, July 1912.

E-11, T Square Year Book, Annual Exhibition, 1912, p.
54.

E-12, E-13, Floor plans, 14-16 Benezet Street, reprinted
from C. Matlock Price, "Architecture and the Housing
Problem", Architectural Record, July, 1913, p. 246.

E-14 through E-20, Current photographs, by Pacita de la
Cruz.



7902-06 Lincoln Drive, (Known as The Ice House/Willet Stained Glass Studio)

The renovation and adaptive re-use of this site is definitely one of the most dramatic as well as romantic of the Duhring restorations for Woodward.

The site originally housed an ice house with a fresh water pond below, known to local residents from about 1890, as Casey's Pond and Ice House.

"The land was rolling meadow, partly wooded through which ran a stream, dammed ad some seasons of the year to fill a series of ponds. When the dams were out the stream was low, rushes and other growth bordered the water and there were some willow trees. The ponds were once used for a supply of ice to fill Casey's ice house, a large stone building on the edge of the grounds at what is now Springfield Avenue and Lincoln Drive."1

The earliest Duhring, Okie and Ziegler blue print plans for the site are in the Woodward Corporation files. These are dated June 23, 1913. However, in the Germantown Historical Society's collection of Ms. Jane Campbell's scrapbooks, in a volume that included a section on Chestnut Hill, concentrating on Dr. George Woodward, is an article, without a masthead, but hand-dated August 19, 1912, probably clipped from The Germantown Gazette, that read, in part,

"Title has been taken by Dr. George Woodward, one of the executors of the Houston estate from Daniel M. Bohlen, to the residence and tract of about 16 acres at Lincoln and Willow Grove Avenuves, Chestnut Hill. The consideration was \$100,000."(F-4)

This is an indication that Woodward had immediate plans to develop area around the site, and, perhaps, made a

decision to salvage the ice house structure at that time.

The Day and Zimmerman survey done for Woodward Corporation in 1933, provides the following data about 7902-04-06 Lincoln Drive.

Description

A two and one-half story and basement stone structure, representing a combined studio and dwellings. The walls are of local stone; the roofs are covered with wood shingles.

Layout - per unit

1st story - 7 rooms and studio

2nd story - 4 rooms and 2 baths

3rd story - 4 rooms and 2 baths

Basement houses laundry, reception room and heating plant.

Built-1914-25

163,302 cu. ft.

The site comprises an irregular parcel of land situate on the West corner of Lincoln Drive and W. Springfield Avenue, fronting 163'0 on Lincoln Drive, thence on Springfield Avenue 147'4", thence northwesterly 150'0". Thence northeasterly 219'0" to Lincoln Drive.

Lincoln Drive

Square ft. - 26,850

Acres - .6164 (F-14)

Duhring's design involvement with the property was apparently accomplished in two phases, converting the ice house into a one family residence and studio facilities for Woodward which enabled him to house the tenants, the William Willet Family and Willet Stained Glass Studio from 1914 until about 1923.

Upon the Willet family's departure from the premises in 1924, Duhring was again commissioned to make

further alterations and additions to the first and second floor plan. The Woodward Corporation files contain blue print #63, which shows the proposed alterations and additions to the first and second floors in complete detail, dated June 6, 1924. The original plan, published in Architecture Magazine, in October 1914 is reprinted in this report.(F-7)

The Willet's former dwelling and studio space were converted in 1924, to the three separate residences that now exist.

This building is significant because its architectural re-use was the catalyst to physical improvement of the natural and man-made environment.

"The development of refrigeration machinery that produced 'artificial ice' followed by the electric refrigerator put an end to the 'natural ice' business and the land involved became a problem."²

The stone building which was adaptively re-used by Duhring, Okie and Ziegler once functioned as an ice storage facility. In winter months the ice was cut out in blocks from a spring-fed pond, and packed away with sawdust as insulation, until sold or moved out to refrigerator cars at the nearby railroad station.

By studying this site, one may understand a certain visual historic progression. The landform of the site was dramatically changed when the pond was drained, filled-in and the road in front, brought to grade.(F-3) However, a sense of place was kept with accompanying historic references since the architect kept the shell

of the original ice house, and, also saved the picturesque willow tress that grew at the side of the former pond. These items are visual links to the past.(F-5)

Duhring's main imprint on the exterior was the introduction of windows. After all, a working ice house had little use for fenestration. In the redesign of this structure an amazing variety of windows were cut into the thick ice house walls. A previously existing dormer set into the roof probably dictated the placement of the other dormers put in by Duhring on the Lincoln Drive front facade (east windows, doorways, gateways, gateways and path represent the newer, open, transformed building. The stained glass and the painting in the lunette above the entry, crafted by the William Willet Studio are other clues to the historic progression of the building, since these accents were mementoes of the building's use as an artists' studio in its most eccentric era.(F-8, F-9)

The remnants of the Duhring formal garden are another indication of the history of the place. These gardens and grounds at the transitional stage that they currently reflect, present some visual confusion. They should either be restored and properly maintained or eliminated. Whichever direction is put forth will suggest the future environmental impact of the site. Restoration would be a strong visual connection to past

traditions. Plowing the garden over would remove such a link, and also possibly weaken the historic bond. Removal of the garden would be an understandable economic consideration. Although it might be disturbing to Preservationists, that act in itself could be interpreted as an historic visual statement about this site for the future.(F-19, F-20, F-21)

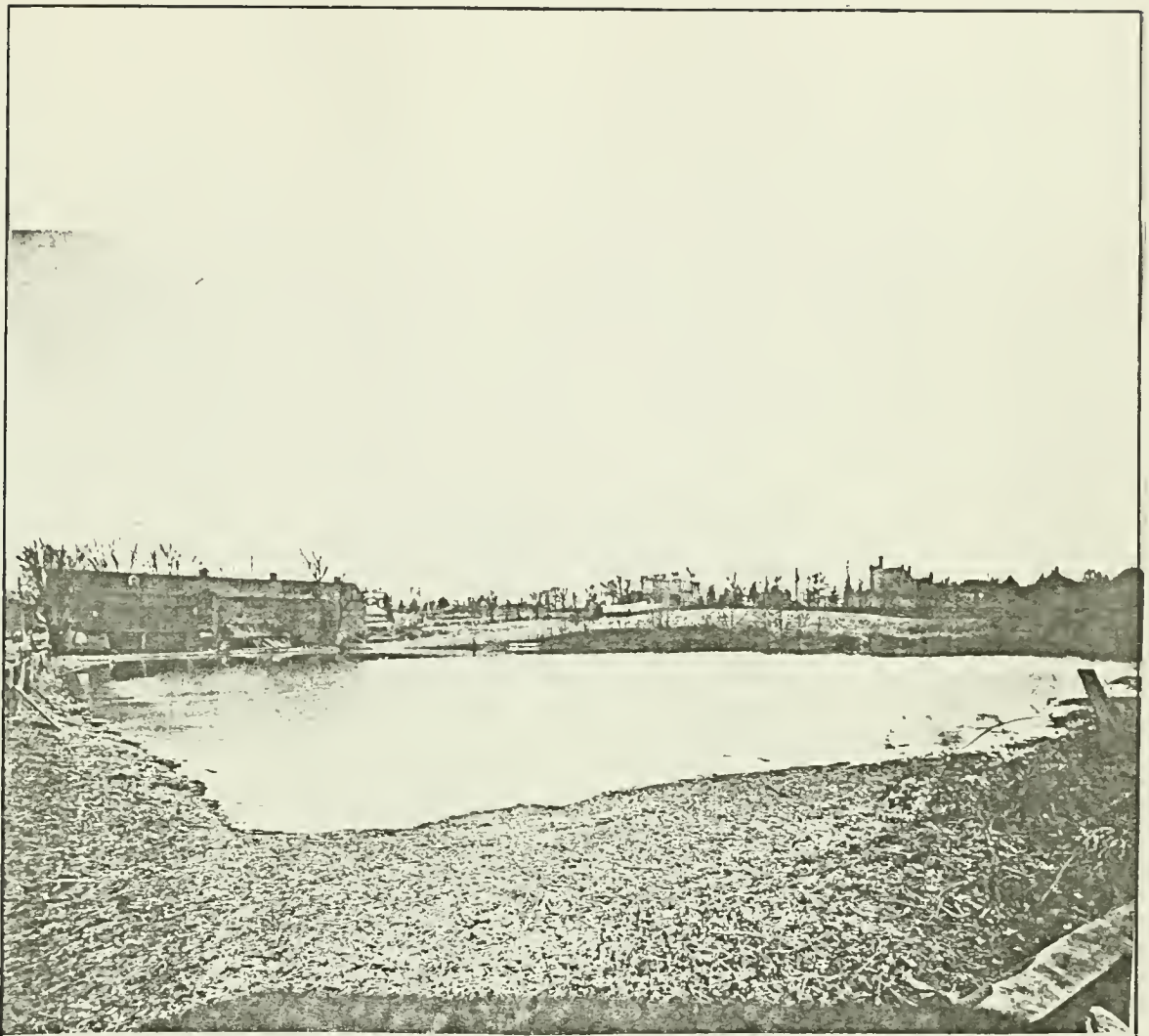


F-1

Ice house adaptation by Duhring,
now screened by overgrown hedges
and vegetation.



F-2



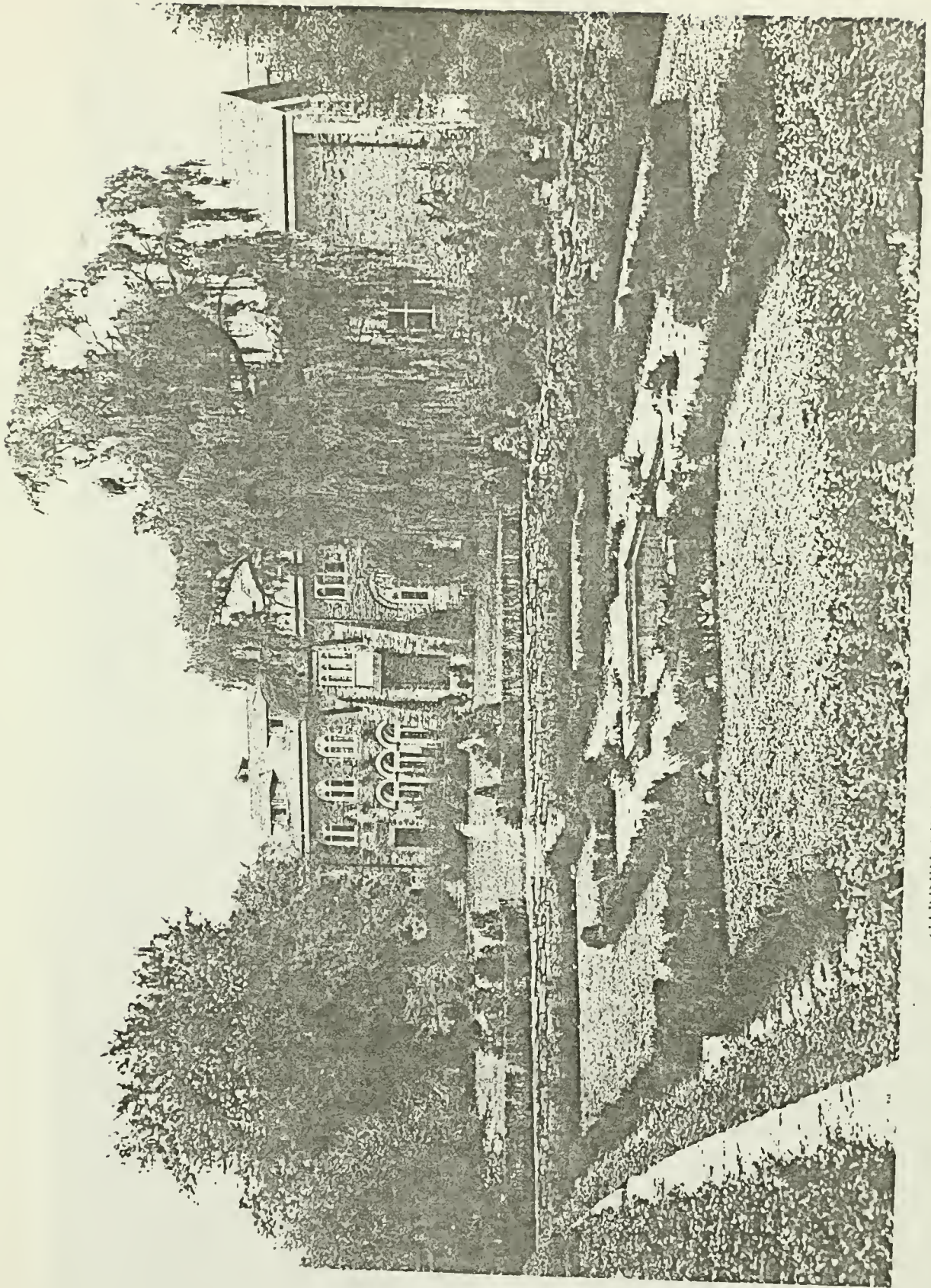
F-3

Original site, showing Casey's Ice House in the background, the pond in the foreground. Circa 1900.

LARGE TRACT SOLD ON LINCOLN
 9-19 AVENUE. 1912

Bohlen Residence Conveyed to Doctor
 George Woodward for
 \$100,000.

Title has been taken by Dr. George Woodward, one of the executors of the Houston estate, from Daniel M. Bohlen, to the residence and tract of about 16 acres at Lincoln and Willow Grove avenues, Chestnut Hill. The consideration was \$100,000. The ground is triangular in shape and extends from Navahoe street to Crefeldt street and from Hartwell avenue to Willow Grove avenue. It is intersected diagonally for a considerable distance by Lincoln drive, and is assessed for the present year at \$70,000. The sale was negotiated by Carl Helmetag. It is reported that the ground will be cut up into plots of from one to two acres, and developed by the erection of a number of handsome residences.

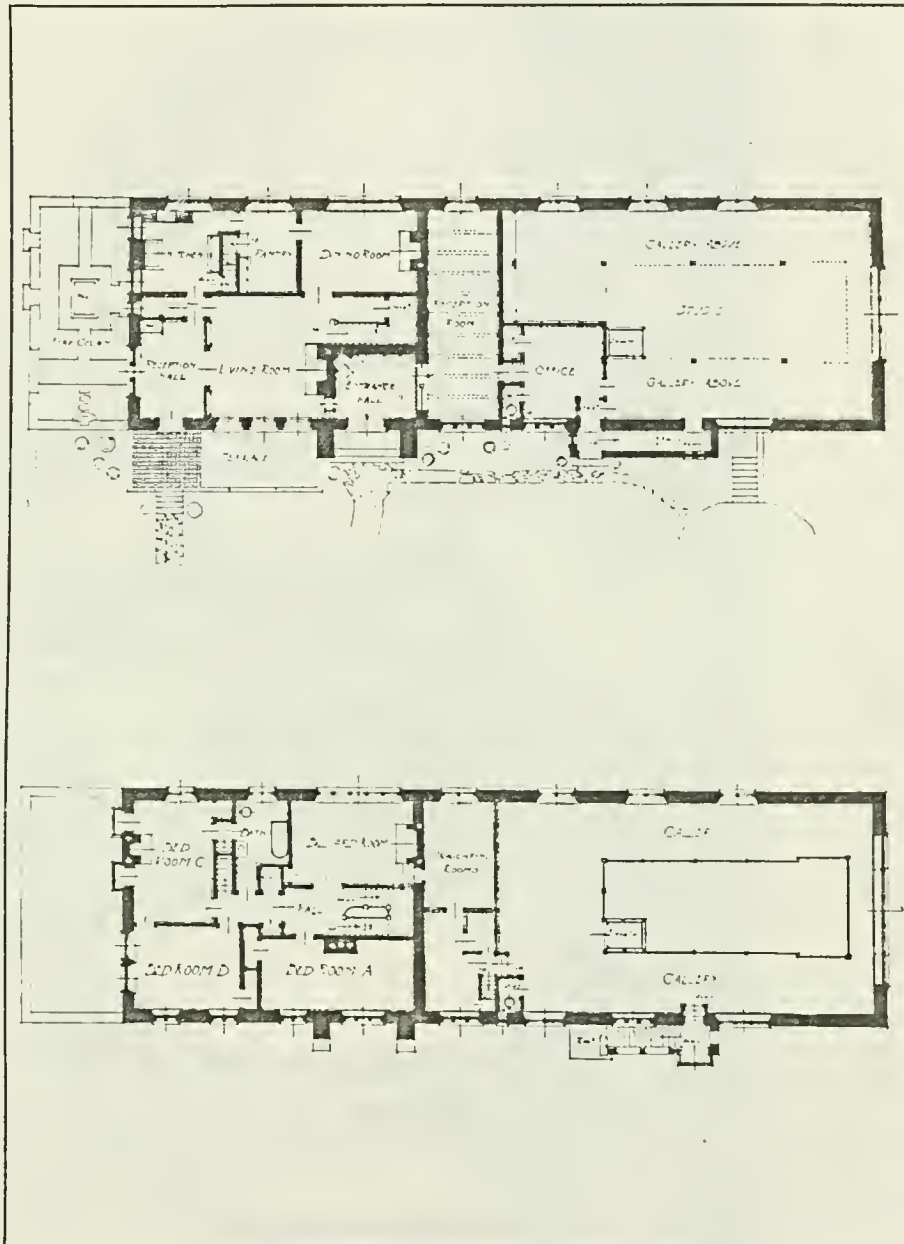


GARDEN OF STUDIO OF THE WILLET STAINED GLASS CO.
ST. MARTIN'S, PHILADELPHIA

DESIGNED BY THE WILLET STAINED GLASS CO.



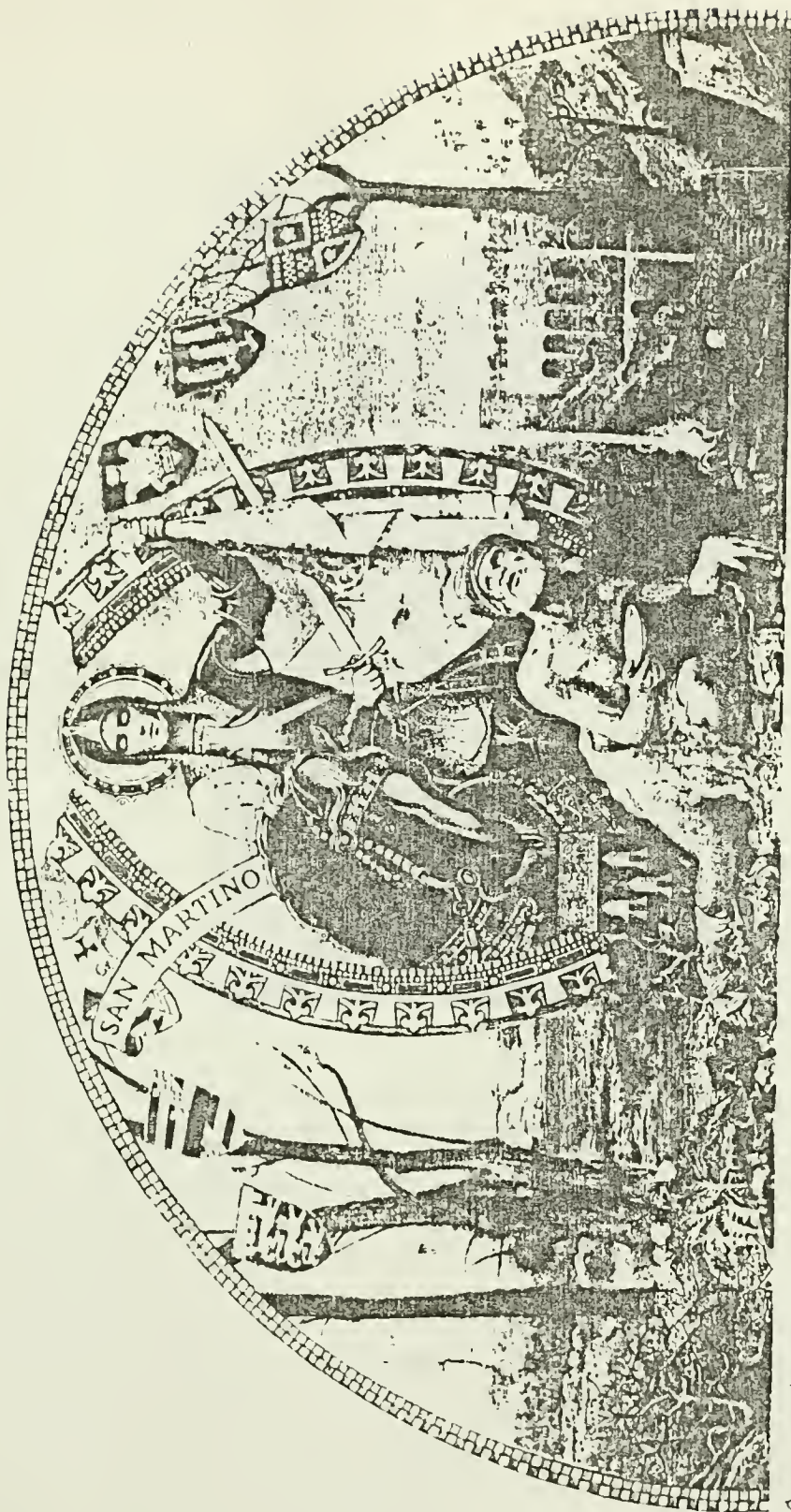
Plan of the Duhring designed formal garden,
as shown on blue print in Woodward Inc. files



DUHRING, OKIE & ZIEGLER, ARCHITECTS.

From ARCHITECTURE MAGAZINE July 1914

Floor plan of Willet residence and Studio



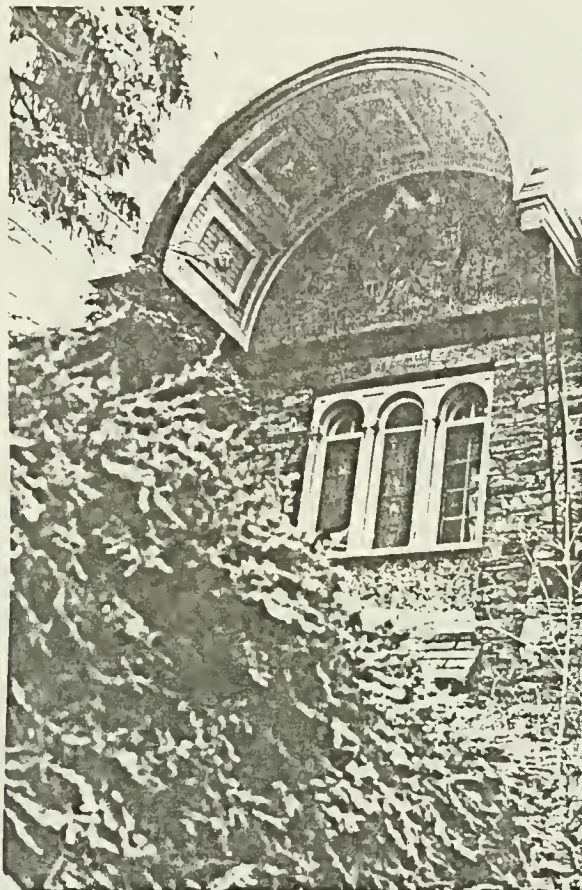
© BY THE WILLET STUDIOS

Wilkyn Willet, F.A.S. 1900

St. Martin of Tours- Mural Painting

-798-

This mural was installed in the lunette at the time of the Willet Family's tenancy. It remains there today, although faded.

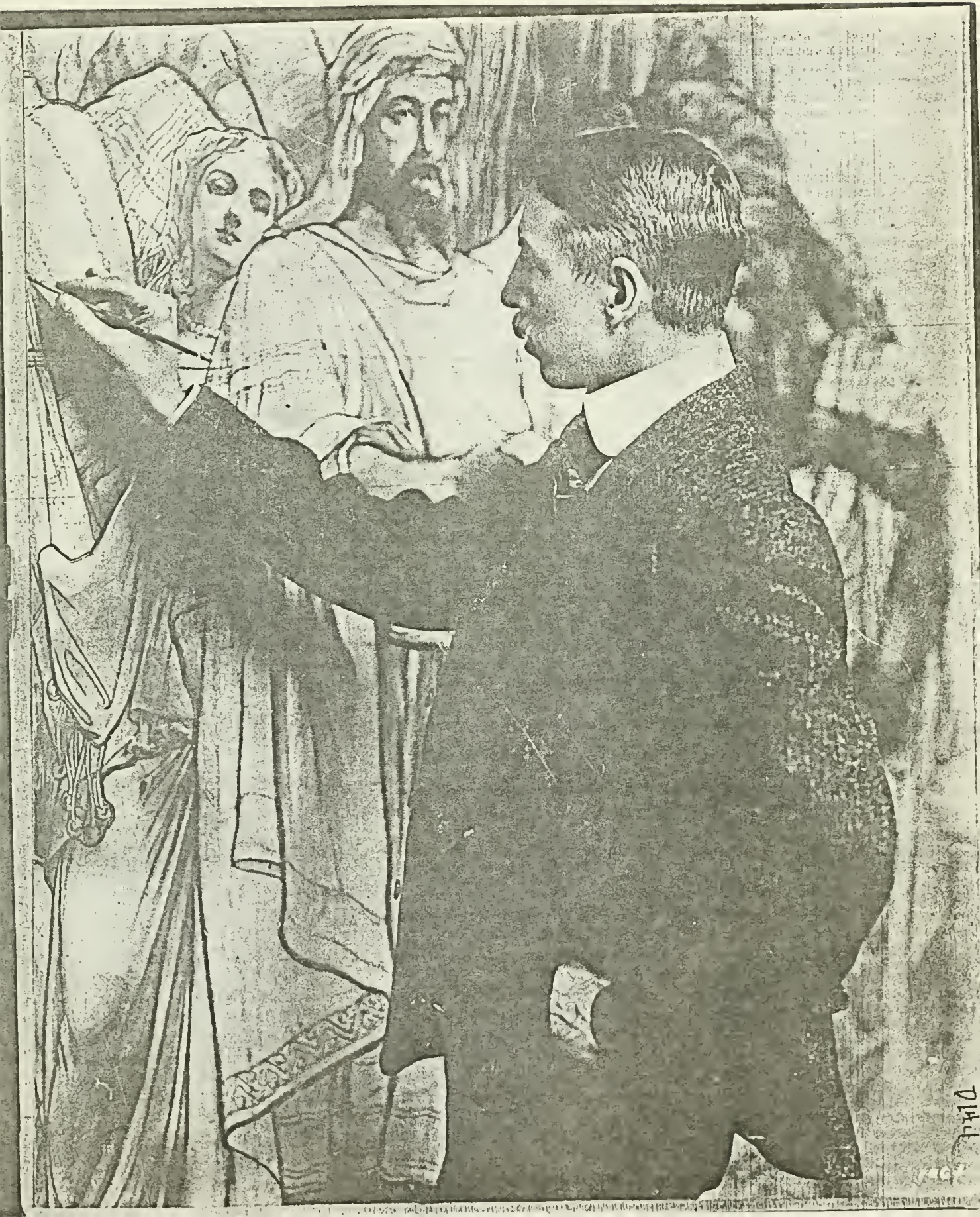


F-9

Lunette of the former Willet Stained Glass Studio. This work which was painted by William Willet, of St. Martin of Tours remains in place today, although the colors are now quite faded.

Mr. William Willet designing a stained glass window.
From the Willet Family Archives.

F10

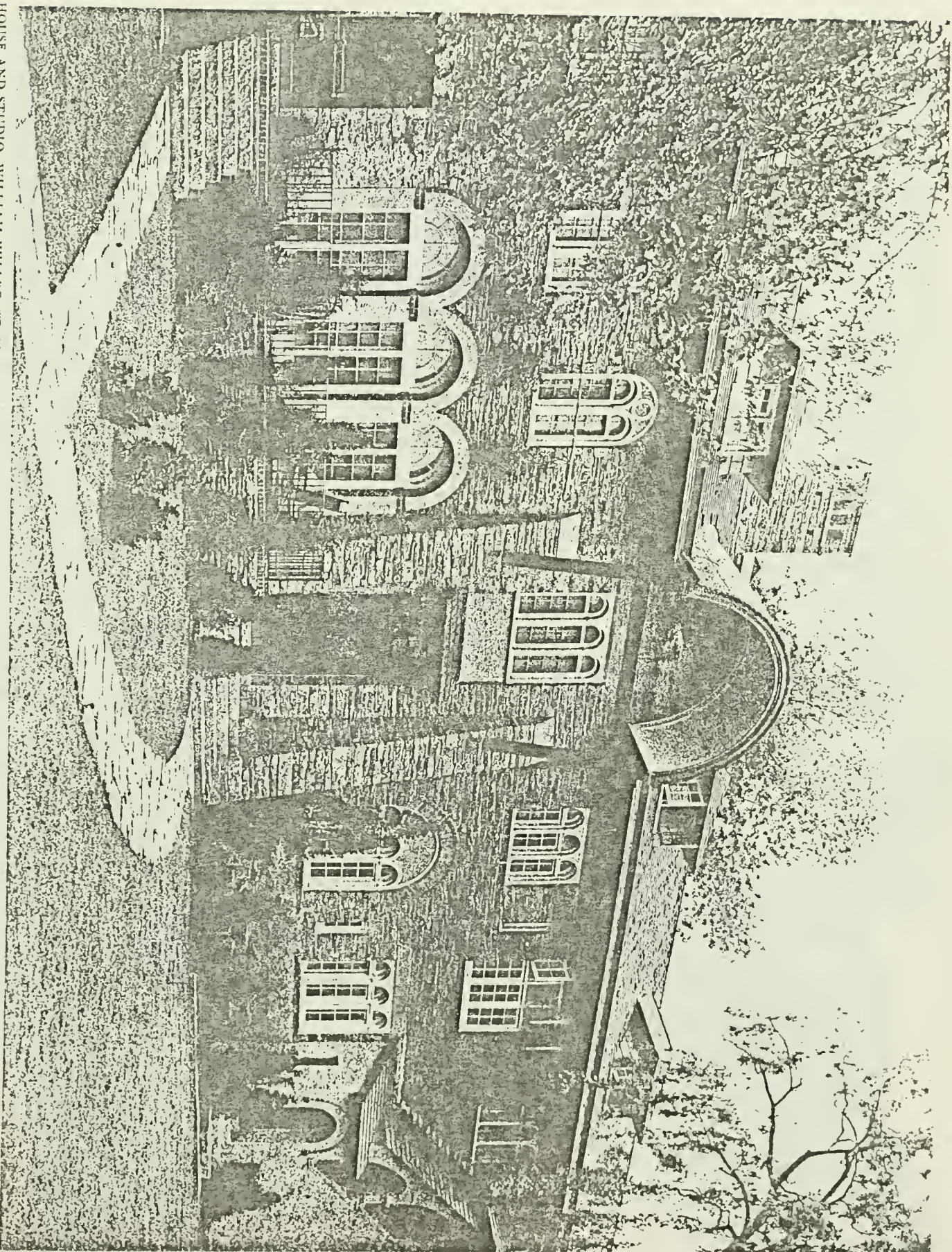




OCTOBER, 1914

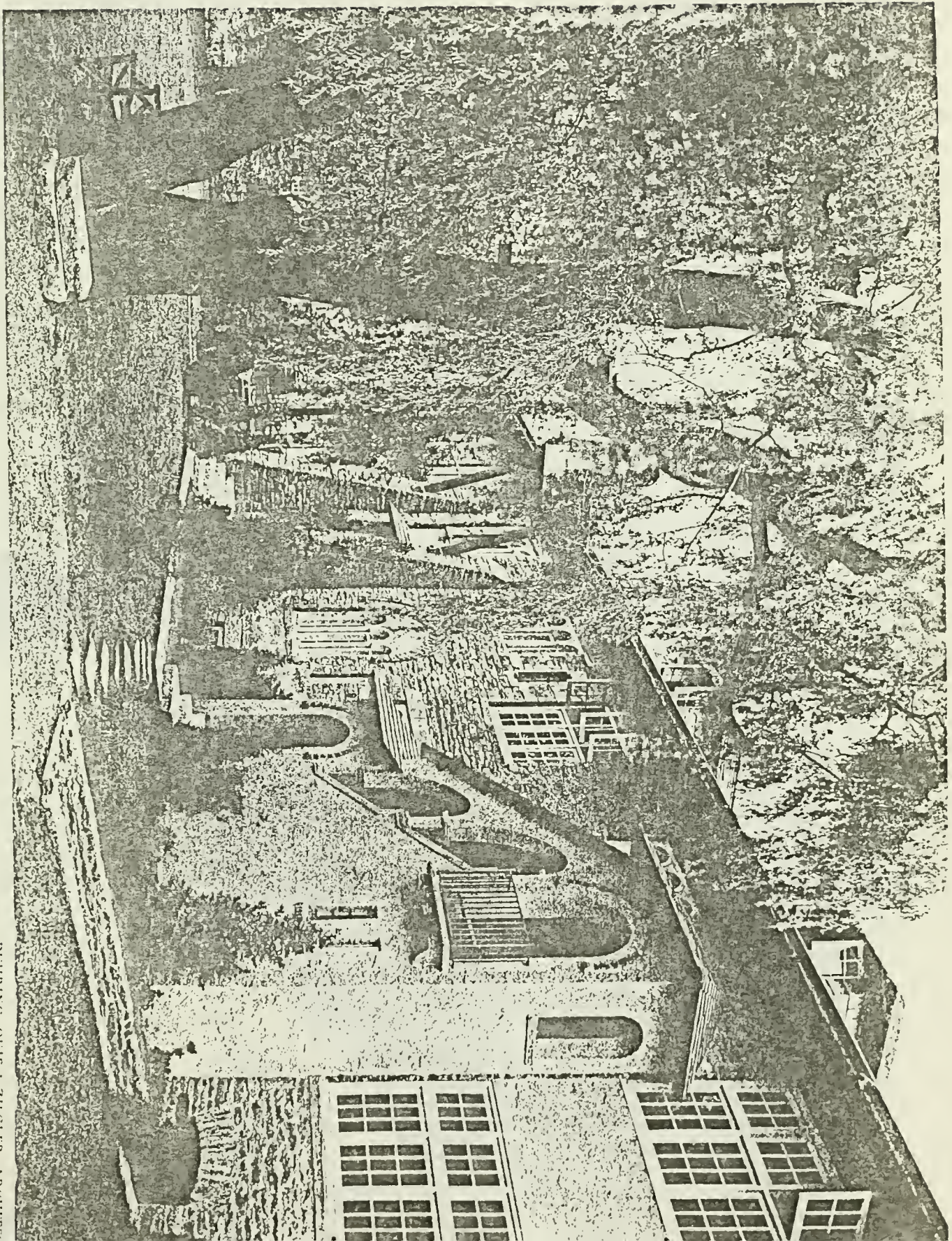
ARCHITECTURE

PLATE CX



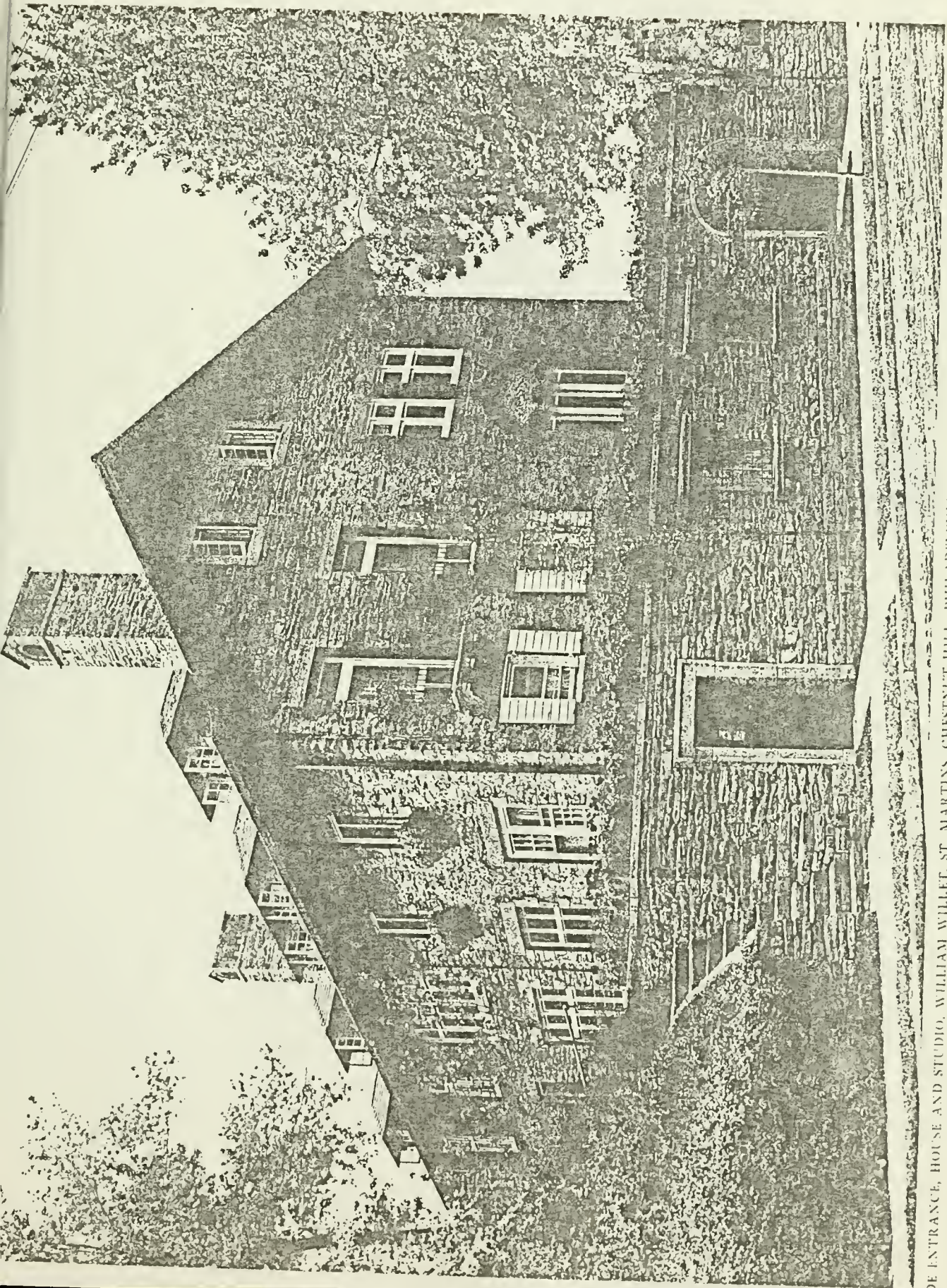
HOUSE AND STUDIO, WILLIAM WILLET, ST. MARTINS, CHESTNUT HILL, PHILADELPHIA.

D'HRING, ONIE & ZIEGLER, ARCHITECTS



DETAIL. HOUSE AND STUDIO, WILLIAM WILLETT, ST. MARTIN'S, CHESTNUT HILL, PHILADELPHIA

DURING, ONIE & ZIEGLER, ARCHITECTS



DE ENTRANCE, HOUSE AND STUDIO, WILLIAM WILLET, ST. MARTINS, CHESTNUT HILL, PHILADELPHIA

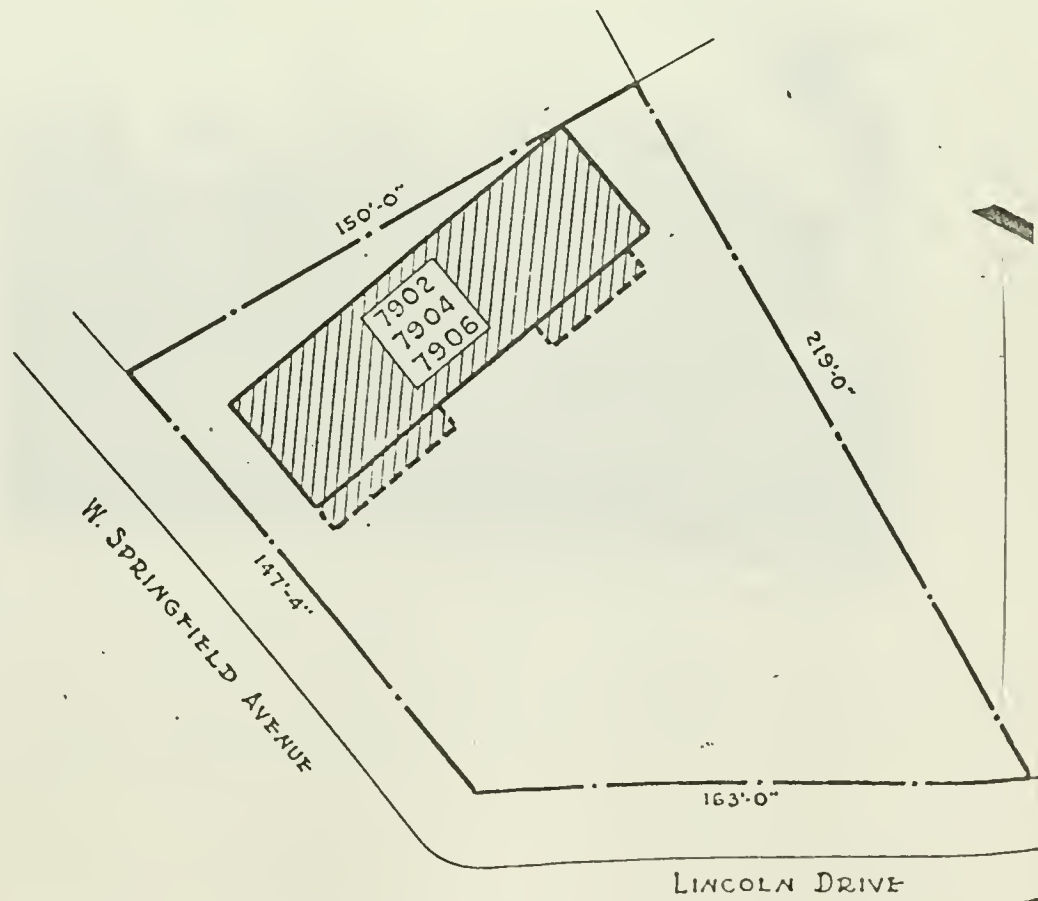
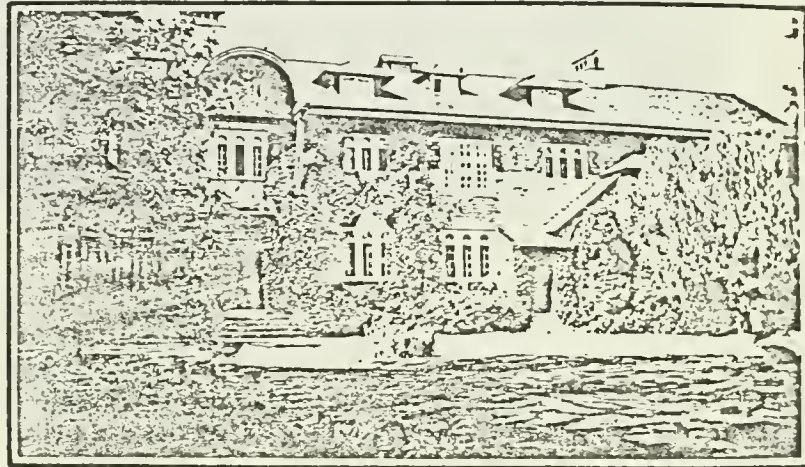
D'HRING, OKIE & ZIEGLER, ARCHITECTS.

F13

GEORGE WOODWARD INC.

TYPE

STUDIO AND DWELLINGS
7902-4-6 LINCOLN DRIVE
CHESTNUT HILL, PHILA.





F-15

View of structure facing Linclon Drive.
Note the tremendous variety of the
Duhring designed windows, which were
cut into the original ice house walls.



F-16



F-17

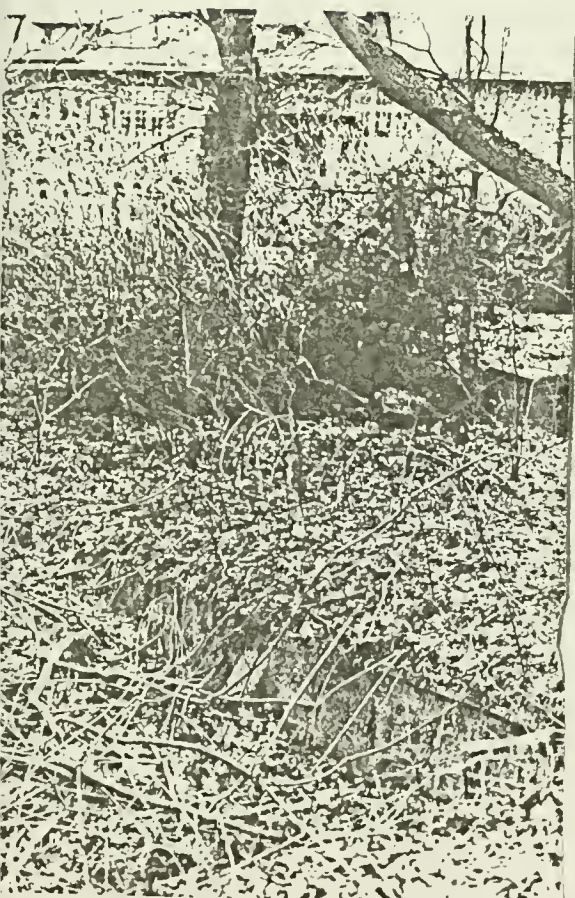


F-18

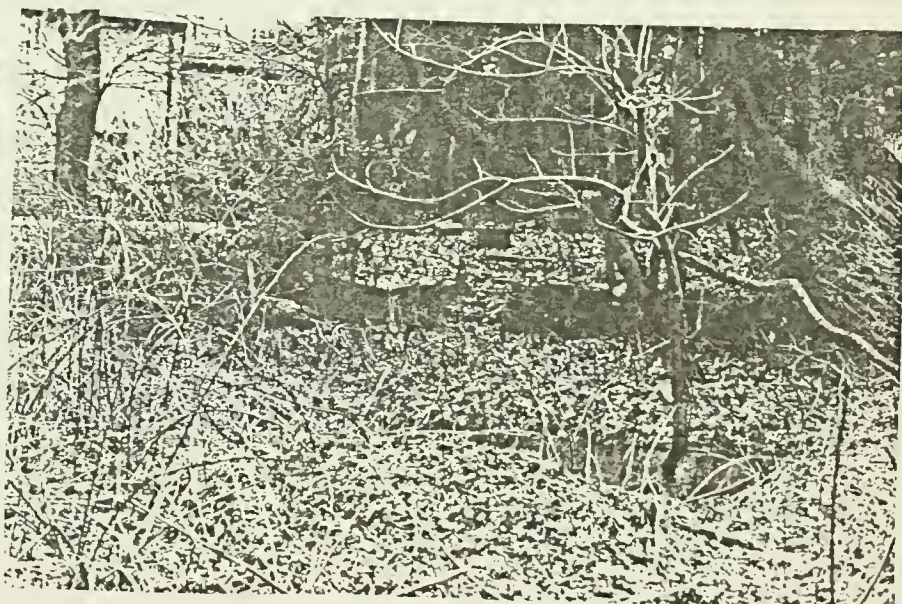


F-19

Remainder of ledgstone wall in the formal garden.



F-21



F-20

Remnants of the Duhring designed formal garden.

STUDIO TEA

At The Residence of

MR. & MRS. WILLIAM WILLET

7902 Lincoln Drive, St. Martins

SATURDAY, MAY TWENTY-FOURTH

4.00 O'clock Until 7.00 in the Afternoon

A window to be dedicated this commencement at the Military Chapel
at West Point will be on view

Mr. Willet will talk about Stained Glass Memorials

At 5.00 O'clock

Dr. Fetterman will tell of his experiences Overseas

At 5.30 O'clock

PROCEEDS FOR NEW ERA MOVEMENT

ADMISSION \$1.50

Please Retain This Card for Entrances and Refreshments

CHINESE MANDARIN FORTUNE TELLER

F-21

Dr. George Woodward envisioned his Chestnut Hill development as a place that would attract a group of artists as residents. The Willets as tenants gave hope to that image.

7902-06 Lincoln Drive - Casey's Ice House, Willett
Stained Glass Studio.

Footnotes

¹John McArthur Harris, Jr., Germantown Crier, Summer,
1976.

²Ibid.

Illustrations

F-1, F-2, Current photographs of site, Pacita de la Cruz.

F-3, Photograph, photographer unknown.

F-4, Newspaper article, probably Germantown Gazette.
September 19, 1912.

F-5, Photograph, Willet Stained Glass Studio Archives.

F-6, Plot plan, formal garden, Woodward, Inc., files.

F-7, Floor-plan, Architecture Magazine, July 1914.

F-8, Photograph of St. Martin Tours Mural, Willet
Stained Glass Studio, archives.

F-9, current photograph, Pacita de la Cruz.

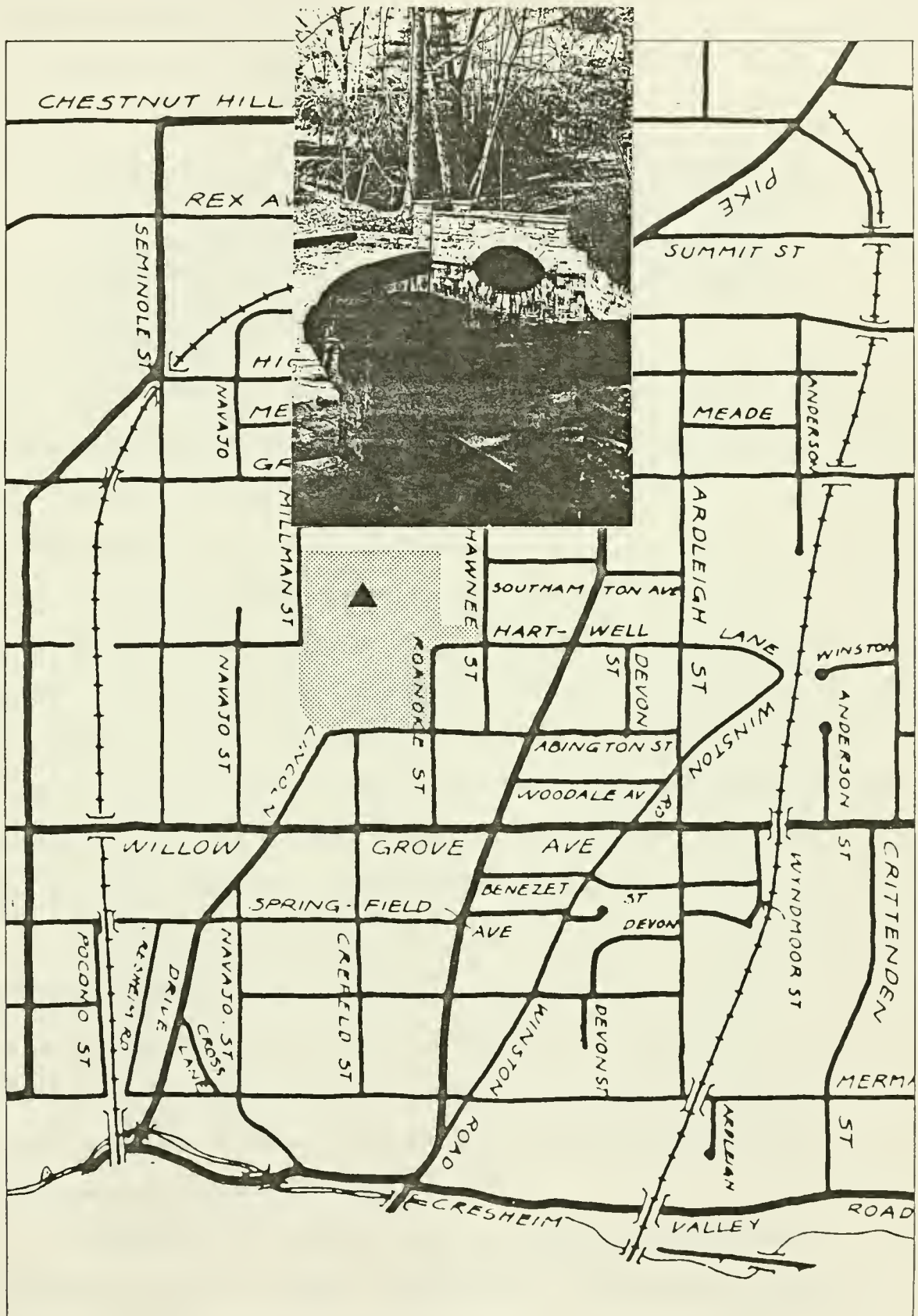
F-10, Photograph, The Willet Family Archives.

F-11, 12, 13, plates, Architecture Magazine, October
1914.

F-14, Day and Zimmerman Survey, 1933, Woodward, Inc.
files.

F-15 through 20, Current photographs, site analysis,
Pacita de la Cruz.

F-21, invitation, Willet Family Archives.



PASTORIUS PARK - SPRING HOUSE

While on a trip to England before World War I, Dr. George Woodward

"Chanced to be stopping at the Hyde Park Hotel in Knightsbridge, and looking out over the park, set with its refreshing greenery in the midst of the surrounding city, was seized with the idea of carrying out at St. Martin's, Philadelphia, the principle of a dwelling-surrounded park area as an important constructive measure of city beautification."¹

This romantic inspiration marked the beginning of Pastorius Park, named after Francis Daniel Pastorius, the founder of the 17th century settlement in Germantown.

Woodward promised to present the City of Philadelphia with a gift of nine and a half acres of land in Chestnut Hill, which he owned, if the city would in turn, condemn some small houses on two other acres of land adjoining his property. It was suggested that both parcels of land, Woodward donated, plus existing, would be combined for the purpose of forming Pastorius Park.

A controversy ensued over the creation of the park, which displaced people, who lived in thirty or more residences on the two city owned acres. However, damages were determined and awards totaling \$156,280 were granted to the residents involved by the City of Philadelphia.(see G-4, G-5)

Woodward was finally able to donate his land to Fairmount Park in 1915. Immediately, thereafter, three architects who had successfully done other work for

Woodward in Chestnut Hill, were asked to join together in the planning and design effort for the park. These were Edmund B. Gilchrist, Robert McGoodwin and H. Louis Duhring.

This team approach to the design proved to work effectively. Later, referring to the project in his Memoirs, Woodward recorded the following about the collaboration:

"Each architect had to submit his designs to the other two and myself for criticism."²

The entire park might be thought of as a landscape preservation project.

"Conditions were ripe for the furtherance of such a project, although there were several very material obstacles to be overcome before it could be brought to a successful issue. The tract of land that logically suggested itself for conversion into a small park was bound eventually to be built upon in the natural course of the city's growth unless some plan was immediately adopted to reserve it as a breathing space. Fortunately there were buildings upon only a small part of it, and they were of such a character that their preservation would have been a detriment to the neighborhood. The rest of the land - the tract comprised within the limits of Pastorius Park is altogether about thirteen and a half acres - had ceased to be used for farm purposes because of city encroachment and was idly producing a luxuriant crop of weeds and brambles. Part of it was considerably lower than the grade which the city survey required for several streets that were about to be cut through, so that the arrival of trains of dump wagons was imminent."³

Additionally, the City of Philadelphia had plans to bisect the park by extending both Lincoln Drive and Hartwell Lane, to allow for a thoroughfare between Chestnut Hill and Whitemarsh areas. However, the architects stood firm regarding minimal interference to

the site.

"According to the contour map of the land, much of it was below prescribed grade, but, as an offset to this, the conformation made a gently sloping amphitheatre, there were some fine old trees, a good brook and a spacious old springhouse - all of destined to go if the city grade plans as they stood were to be carried out."

"The constructive plan evolved, in response to the considerations just noted, contemplated preserving the natural features as they then existed and turning them to the best account. The amphitheatre - like contour of the land was to be retained, the course of the brook was to be cleared of obstruction, the trees were to be saved and the springhouse was to be repaired and made the center of a pleasing water feature. Lincoln Drive was to be given a better and more reasonable course that would bring its terminus to the Germantown Road nearly opposite the point where another great highway, the Bethlehem Pike, branches off, so that a continuous boulevard, stretching for miles into the Whitemarsh Valley and beyond, would be assured. The Lincoln Drive was to be made in the centre of the proposed park."⁴

The adaptive re-use of the springhouse into a major landscape element, Duhring chose to include a bit of the location's history, and thus added an aspect of architectural authenticity to the Pastorius Park site.

"Mr. Duhring was especially interested in saving the springhouse and the trees nearby, all of which would have been swept away had the city's original grade plan been adhered to, while the brook would have been buried in a sewer. The springhouse needed but little repair, a slight diversion was made in the course of the brook, and at a trifling expense for digging a pool and laying up dry retaining walls of native stone an enlivening water feature of permanent value was secured."⁵

Photographs of the 1915 Duhring design for the springhouse and pool show an innovative attempt by the architect to integrate old elements with new for

the purpose of creating a balanced image, different, yet familiar enough to allow for fresh interpretation of the landscape. (G-9)

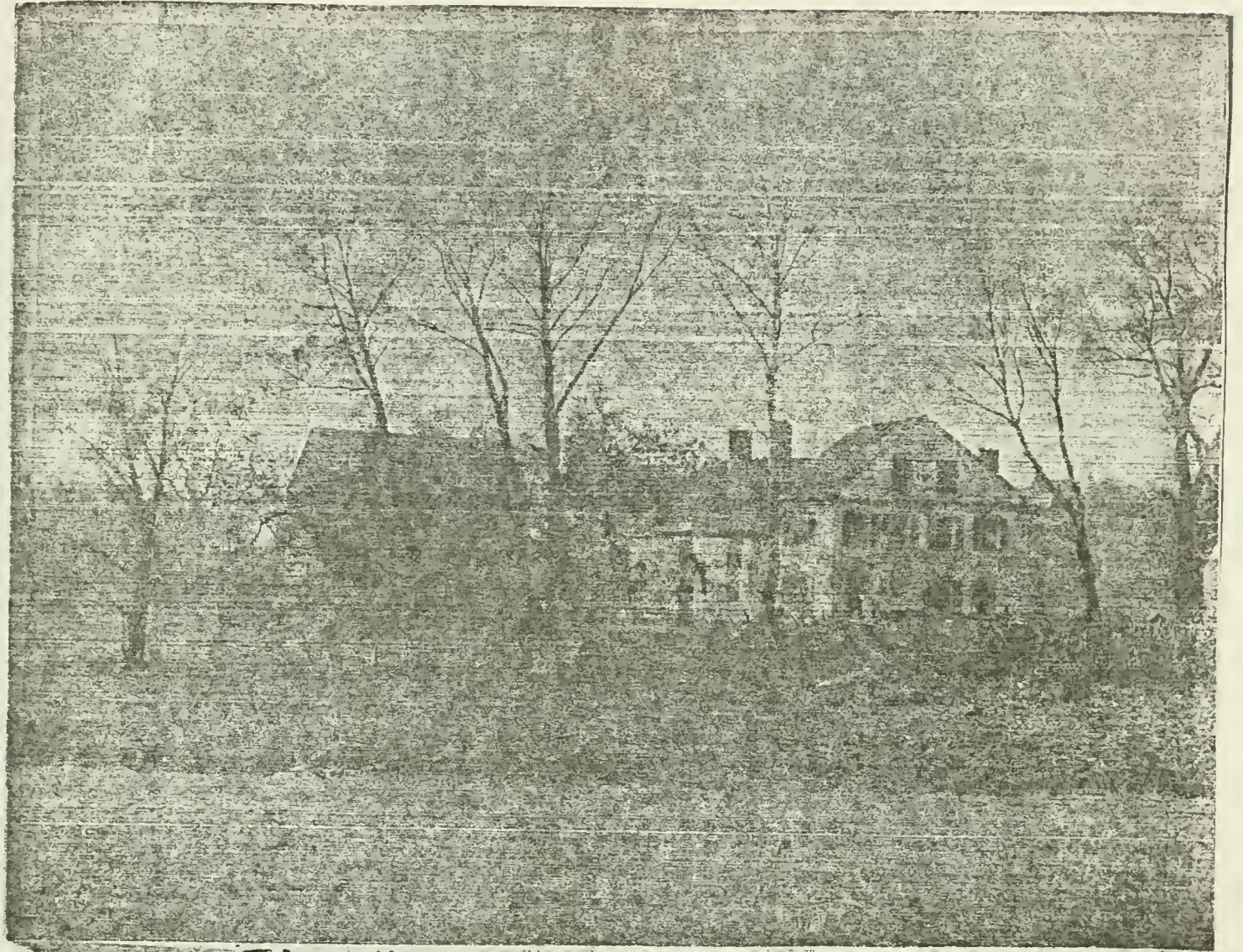
A recent effort was made by the author to uncover the Duhring springhouse. Current photographs were contrasted with those from 1915, and it seemed rather clear that the Duhring scheme had been considerably altered. Apparently, in the intervening years from World War I to the Great Depression, the Pastorius Park site became greatly neglected, overgrown, swampy and covered with unsightly weeds.

Through further research it was explained that in 1933, the Fairmount Park Commission assigned a Chestnut Hill resident, Mr. Frederick Peck to head a W.P.A. group to refurbish Pastorius Park. Over a three-year period the swampy areas were drained, and a contained artificial lake was formed.

"Extensive grading was done, and the earth that was excavated to form the lake became mounds and slopes to allow continuing drainage from rain and snow into the lake. Paving was kept to a minimum. At the same time, the W.P.A. terraced the amphitheatre and constructed the walls around the moat."⁶

In a recent interview, Mr. Peck indicated that in 1933, the Duhring springhouse conversion had massively deteriorated. Had remains of the springhouse been evident enough to encourage working with it, restoration and rehabilitation of the landmark may have been considered.⁷

The 1933 design fabricated by Mr. Peck may actually include some of the stonework from the original Springhouse and subsequent Duhring adaptation. If so, these are combined with the newer W.P.A. construction and are virtually indistinguishable from the rest of the work. Elements of Duhring's craftsmanship in Pastorius Park might now be thought of as an extreme application of architectural continued use, blended with Mr. Peck's interpretive construction.



This was the way it looked about 1905. Lgs Photo from Carrie Keeper

Chestnut Historical Society files.

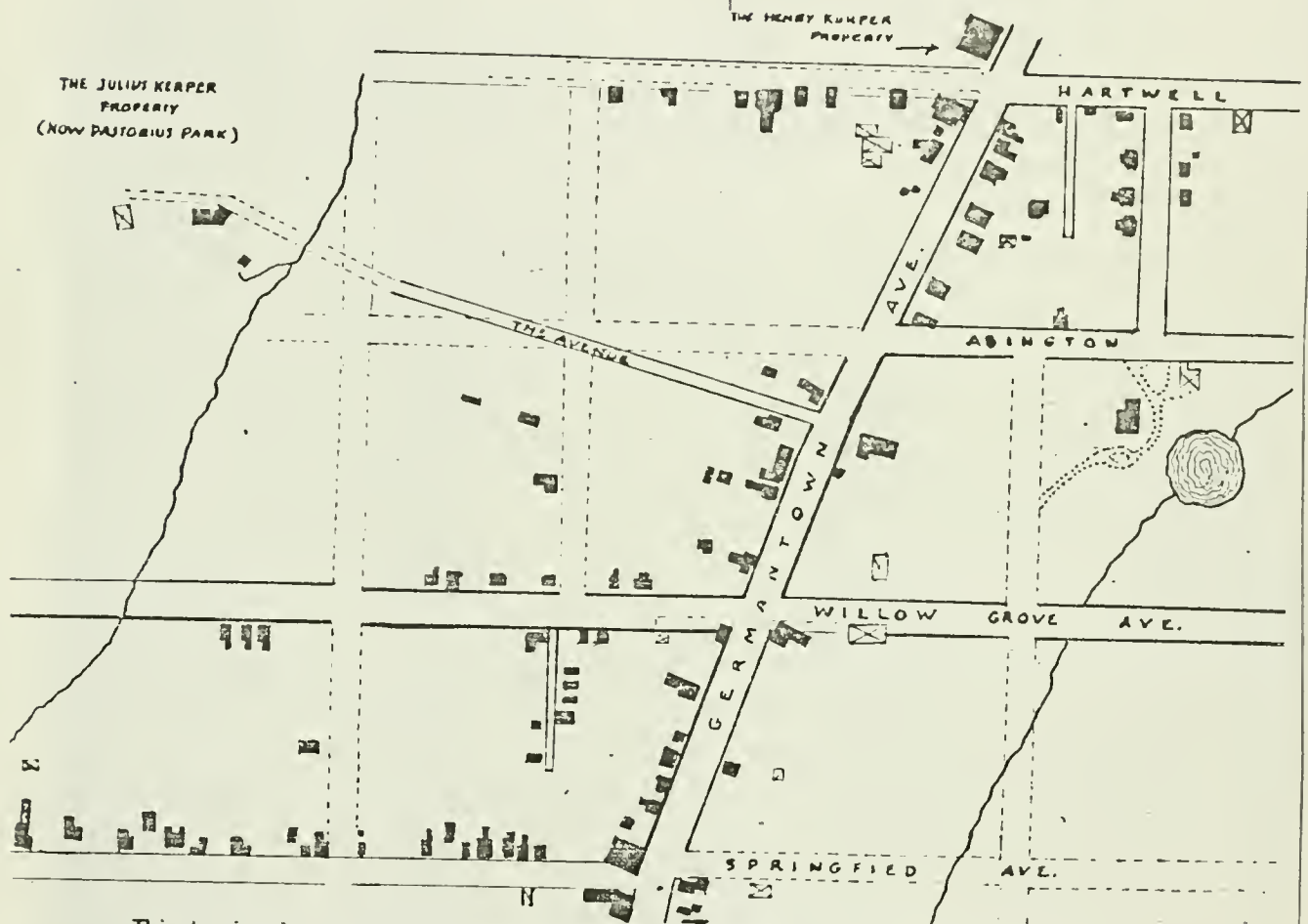
G-1



The Kerper homestead, now the site of Pastorius Park. This drawing was prepared by Anna M. Harris from a photograph taken about 1905 and made available to the Chestnut Hill Historical Society by a Kerper descendent living in Virginia. The old house burned down in 1915 and the photograph is therefore of great historic value. Eds.

Germantown Crier Article - Summer 1976
reprinted in Chestnut Hill local.

Pastorius Park



This tracing from an 1876 city survey map was done by Mrs. Anna Harris for the LOCAL. The locations of the two Kerper properties are marked. The Henry Kerper property, which was demolished in 1949, was at the corner of Hartwell Lane and Germantown Ave., where Carr Ford now is. The Julius Kerper house burned down in 1915. Note "The Avenus" leading to the J. Kerper property. The second block between Willow Grove Ave. and Abington Ave. on the East Side was owned by a Joseph Grove. Included on his estate was a meadow of Willow trees — hence the name, Willow Grove Ave. A stream, indicated by wavy line, ran through the meadow of trees, and Winston Rd. now follows the path of the stream.

WOODWARD GIFT COSTLY TO CITY

To Wipe Out a Group of Small
Houses at Chestnut Hill, \$156,280
Damages Are Granted.

FOR NEW PASTORIUS PARK

To accept a gift of nine and a half acres of land at Chestnut Hill from Dr. George Woodward, the city is compelled to pay damages to other owners of land to the amount of \$156,280.

Two years ago Dr. Woodward offered to present the city a tract of land which he owned providing the city would condemn two additional acres, and constitute the entire plot thus obtained into a park, to be called Pastorius Park. The tract in question is oval in shape and is bounded by Millman street, Southampton avenue, Roanoke street and Abington avenue.

On Dr. Woodward's land there are no houses, but on the additional two acres are a number of small houses, which some residents of Chestnut Hill have considered as out of harmony with the large mansions and extensive grounds of that region.

When the matter was first brought to the attention of the city it was said that the land which Dr. Woodward offered was worth \$100,000, and the two-acre tract was valued at \$75,000.

Councils last year passed an ordinance accepting Dr. Woodward's proposition and condemning the eleven and a half acres for park purposes. Mayor Blankenburg signed the ordinance.

Some of the owners of the small properties affected did not learn of Councils' action until condemnation proceedings were instituted. Then they sent a petition to Mayor Blankenburg asking him to try to halt the proceedings and have an investigation made. The proceedings were declared an encroachment calculated unjustly to deprive working people of their home in a community where they wished to live but could not readily acquire other similar homes. The petition declared further:

"It is a matter of common rumor and belief that the city is neither the prime mover nor vitally interested in the matter, that the plans have been prepared and the money provided by private parties whose property interests will be advanced thereby, that the city is acting to a great extent merely the part of an agent in the matter, that the spirit of the proceeding is not one of equity but of favoritism, that the condemnation of the homes of cer-

tain people for the sake of the property interests of certain other people is an act neither necessary nor required, but is utterly unjustifiable, and as such is contrary to the interests of the community. Mayor Blankenburg took no action in response to the petition, and the board of viewers has been holding hearings for some months to determine the extent of damages to be awarded. The following awards were announced on Wednesday:

John Wilson, \$5400.
John McNeil and Elizabeth, his wife, \$3500.
John H. Gerdes, and Lena, his wife, \$3600.
Jennie G. Griffin, \$3600.
William A. Wilson, \$3600.
Robert Morrow, \$2500.
John J. Cavanaugh, surviving executor of Patrick Cavanaugh, \$3500.
Charles A. Hunsberger, \$4750.
Robert Frazer, \$3750.
Michael J. Giblin, \$3600.
Owner of premises shown on the official plan as registered in the name of Anne Malloy, \$5400.
William H. McConnell, \$4000.
Edward J. Higgins and Grace, his wife, \$6400.
Giuseppe Costanzo, \$2350.
Giuseppe Costanzo and Michelangelo Galizia, \$2250.
Robert Anderson and Matilda R., his wife, \$2250.
Fannie N. Trimble, \$2250.
Rachel Rintoul, \$2250.
Ernest Johnson, \$2250.
Annunziata Catrambone (widow of Michael Sirlanna) and Louis Sirlanna, Rose Sirlanna, and others, \$2700.
Louis Sirlanna, \$3800.
Powell Delapuglia, \$5700.
Francoschina Della Puglia, \$4000.
Santo Pirillo and Antonio Nicaletti, \$11,000.
Samuel F. Houston, Edgar Dudley Farles, and the Real Estate Trust Company of Philadelphia, trustees, \$43,395.
Reba Graham, \$1000.
Vincenzo Mastrolaia, \$3500.
Scott Loughenade, Robert Lughenade and others, \$7200.
Albert H. Fritz, \$5400.
Elizabeth C. Purviance, \$680.
The claims of eight other property owners and twenty-nine tenants were rejected.
Dr. Woodward is a son-in-law of the late H. H. Houston, whose estate controls much land at Chestnut Hill. On several occasions he has given the city land for the opening of streets contiguous to the property in which he is interested. He has also offered to give a fire house to the city, at Germantown avenue and Mermald lane, but the city has not accepted this gift.

Vernon Park Trees Sprayed. The trees in Vernon Park were sprayed yesterday as a precaution against the devastations of caterpillars.

Our \$100,000.00 Playground

What is indisputably the finest and largest open air swimming pool and bath-house in this city has been thrown open to the public at McMahon avenue and Haines street, Germantown, being one of the many features connected with the up-to-date recreation building nearing completion at Waterview Park, to cost \$100,000, and which will be officially opened in September, when all the required apparatus and interior furnishings will have been installed. The Board of Recreation, having done away with the old free bath-house at Waterview Park, used its best efforts to have the much larger and more modern swimming pool completed for use before the Fourth of July, and, happily for the thousands of men, women and children patrons, have succeeded in having this part of the immense structure thoroughly finished and ready for immediate use. Nearly 120,000 gallons of filtered and sterilized water is required to fill the pool, which is 90 feet long and 36 feet wide, with a depth of three to eight feet. There are six shower baths, through which every person, after being properly dressed for bathing, must before entering the pool. Booths and lockers to the number of 96 are at the free disposal of the patrons of the bath-house, and are looked after by Nicholas Martin, formerly superintendent of the old bath-house on Haines street. Last year, he states, the pool was used by 1200 to 1600 persons a day during the heated term—principally men and boys, while the women and girls disported in the water to the number of 400 and more daily. This year the swimming pool will be under the charge of John Wolf, a graduate of Yale, who will also instruct in swimming. Mondays and Thursdays will be reserved exclusively when a matron will be in charge.

Old Park for Boy Scouts

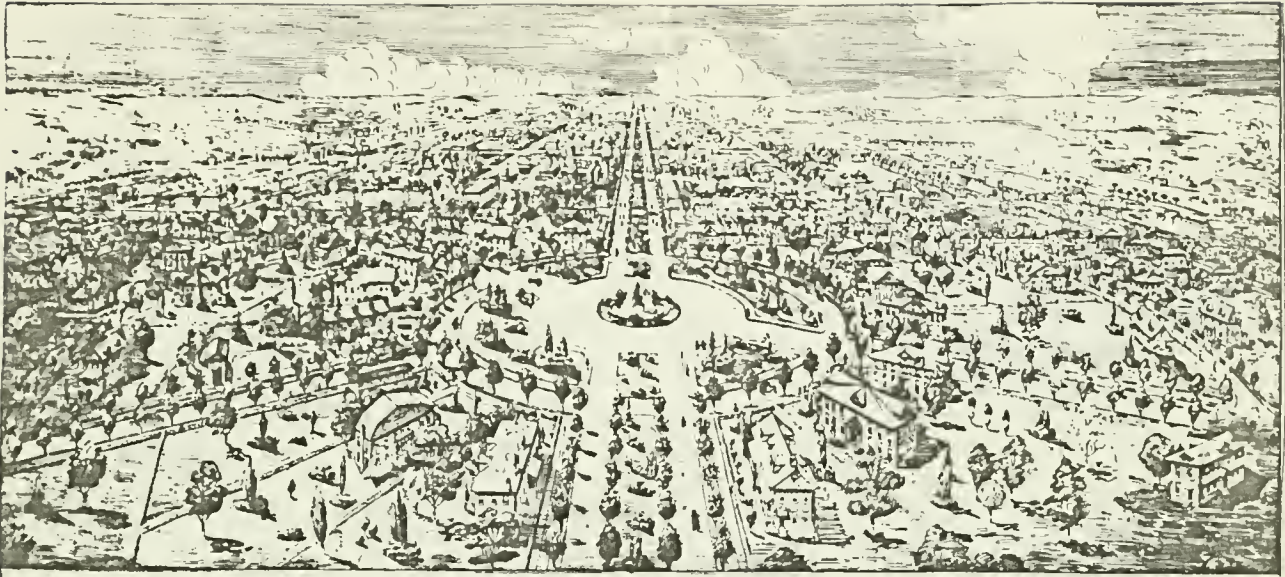
Wilson Potter, Jr., heading a syndicate of several wealthy residents of Chestnut Hill, has leased the site of old Chestnut Hill Park to the Philadelphia Boy Scouts for 10 cents a year, says the North American. The lease of this tract and of twenty-two other parcels of land in or near this city is part of the plan originated in the local council of scouts to establish a system of outlying camps for use all year round.

In the general bill passed by Councils for repaving streets are included the repaving of Germantown avenue from East Penn street to a point 150 feet north of East Coulter street with wood block, with granite block between the tracks, and the repaving of Chew street from Chelton avenue to a point 175 feet north of Price street with vitified brick.

AWARDS FOR CITY PARK.

In a report filed in Court No. 4 by Road Viewers Francis S. Cantrell and William J. Kerns, the following awards are made for ground between Millman street, Southampton avenue, Roanoke street and Abington avenue, in the 22d Ward, which has been condemned by the city for park purposes:

John Wilson, \$5400; John McNeil and Elizabeth, his wife, \$3600; John H. Gerdes, and Lena, his wife, \$3600; Jennie G. Griffin, \$3600; William A. Wilson, \$3600; Robert Morrow, \$3500; John J. Cavanaugh, surviving executor of the will of Peter Cavanaugh, deceased, \$3500; Charles A. Hunsberger, \$4750; Robt. Frazer, \$3750; Michael J. Giblin, \$3600; to the owner of premises shown on the official plan as registered in the name of Annie Malloy, \$5400; William H. McConnell, \$4000; Edw. J. Higgins and Grace, \$2350; Giuseppe Costano and Michaelangelo Galizia, \$2250; Robert Anderson and Matilda R., his wife, \$2250; Fannie N. Trimble, \$2250; his wife, \$6400; Giuseppe Costano; Rachel Rintoul, \$2250; Ernest Johnson, \$2250; Annunziata Catrambone (widow of Michael Sirianna), and Louis Sirianna, Rose Sirianna et al., \$2700; Louis Sirianna, \$3800; Powell Delapuglia, \$5700; Francoshina Della Puglia, \$4000; Santo Pirillo and Antonio Nicaletti, \$11,000; Samuel F. Houston, Edgar Dudley Faries and the Real Estate Trust Company, of Philadelphia, \$43,395; Reba Graham, \$1000; Vincenzo Mastroianni, \$3500; Scott Loughede, Robert Loughede et al., \$7200; Albert H. Fritz, \$5400, and Elizabeth C. Purviance, \$680. 7120



PROPOSED PASTORIUS CIRCLE AT HARTWELL AVENUE AND LINCOLN AVENUE CHESTNUT HILL PHILADELPHIA
LOOKING NORTH-EAST ON HARTWELL AVENUE

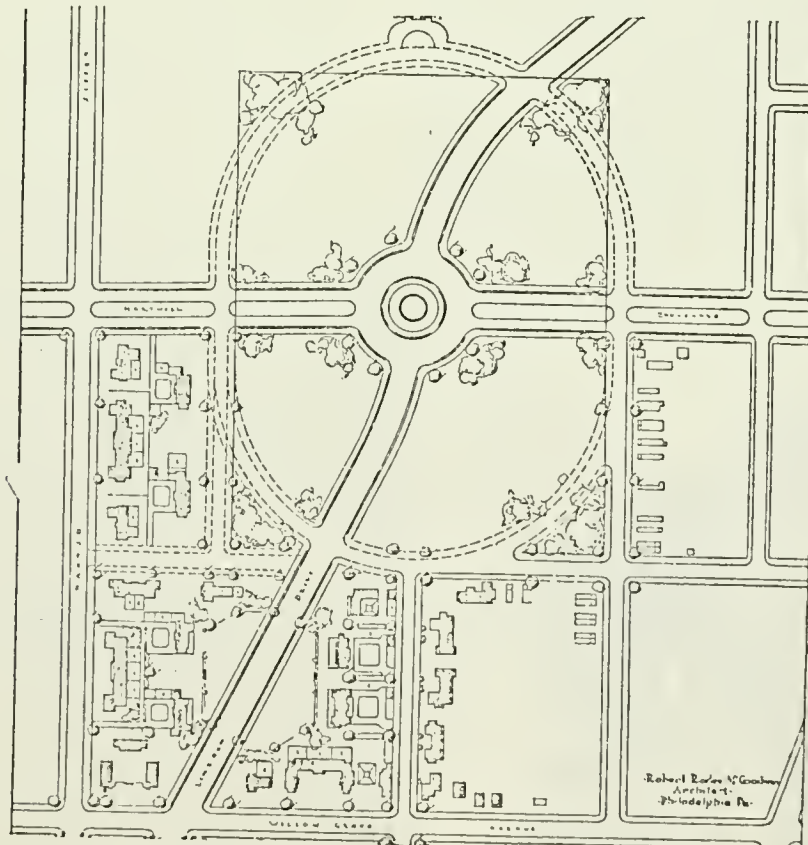
G-6

Plan from Chestnut Hill Historical Society files.

These two plans were never implemented.

26

THE ARCHITECTURAL RECORD.



PLAN OF PASTORIUS PARK AND HOUSES ON LAND ADJACENT.

G-7

More About How Pastorius Park Was Saved

By Phyllis Knapp Thomas

The man who undoubtedly knows more than any other local resident about how Pastorius Park was rescued in the mid-1930s is landscape architect Frederick W. G. Peck.

Peck recalls that at the time of the Depression, little, if anything, was done to beautify the area since it had first been presented by Dr. George Woodward to Fairmount Park, in 1915.

When the Fairmount Park Commission assigned to Fred Peck, in 1933, the task



Frederick W.G. Peck

of designing the parkland for public recreational use, "the

whole area was a shambles of swamp and weeds and exposed sewer lines, with the potential of being bisected by Lincoln Drive and Hartwell Lane," Peck remembers.

Fortunately for all who enjoy the park today, Dr. Woodward and the park commission persuaded city officials to eliminate streets altogether from the city's plan, thus enhancing the parkland's value as an unbroken expanse of green.

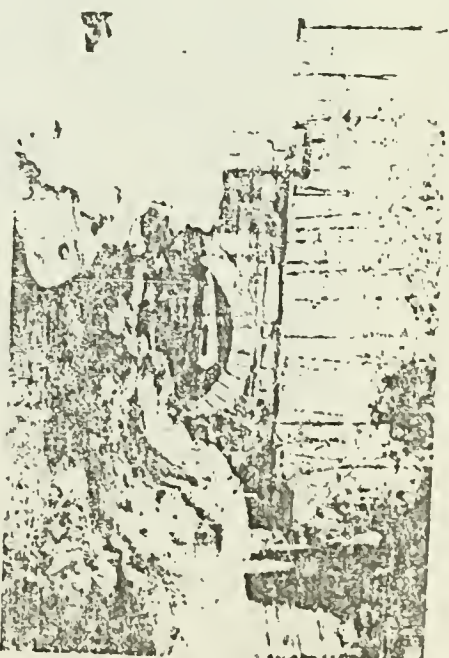
"I had the notion that it would be an English landscaped park with open sunny areas for play, and groves of trees," explains Peck.

Both active and passive forms of recreation were,

and continue to be, encouraged here, with plenty of space for baseball and other lively games, a lake for skating in winter, quiet spots for picnics, and an amphitheater for the enjoyment of music and drama.

Peck's Plan Followed

From 1933-1936, the W.P.A. funded both the labor and the equipment necessary for the work of construction and planting, following Peck's plan. The swampy upper part of Pastorius was drained to create the present lake. Exposed pipes were placed below ground. Extensive grading was done, and the earth that was excavated to form the



Pastorius Park in the winter. (Photo: Dennis L. Johnson, A.I.A.)

lake became mounds and slopes to allow continuing drainage from rain and snow into the lake. Paving was kept at a minimum.

At the same time, the W.P.A. terraced the amphitheater and constructed the walls around the moat.

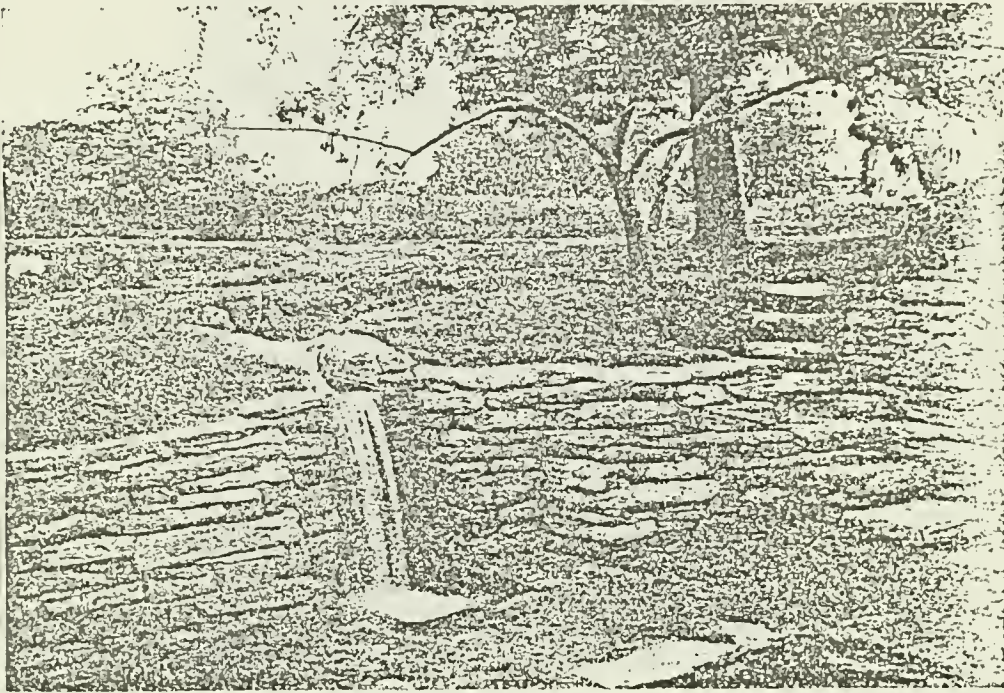
Hundreds of trees were planted or transplanted. The trees the Fairmount Park Commission once placed as saplings around the park's

borders were now relocated wherever their beauty and shade were most needed.

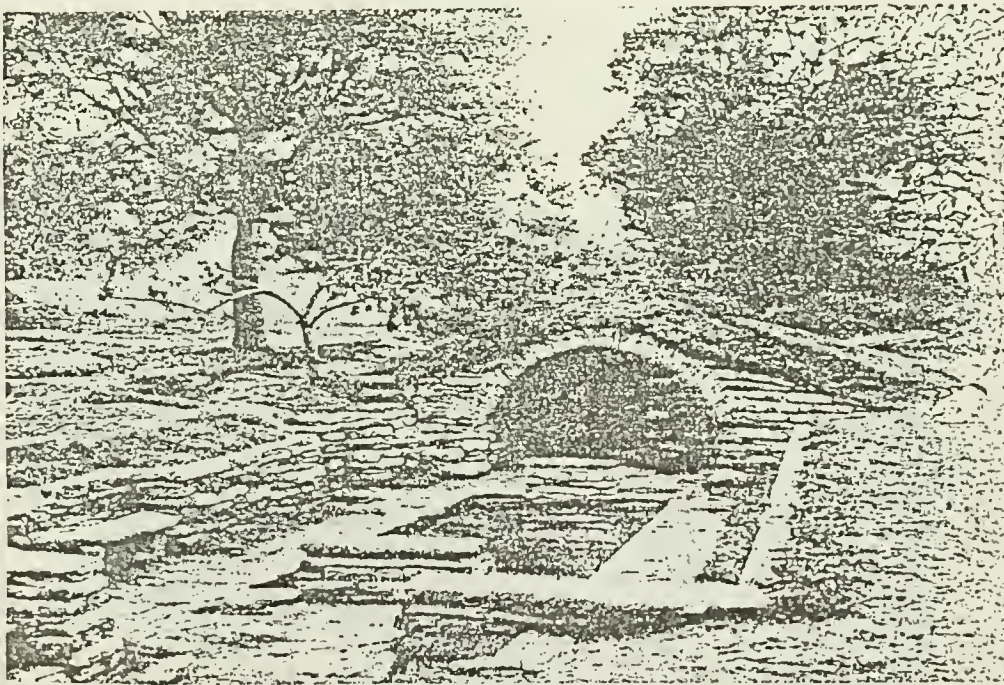
And the automobile — that potential threat to any park — was forbidden from the grounds entirely.

A plan in recent years to begin a lot lot here never materialized, comments Peck, mainly because of the problem of supervision.

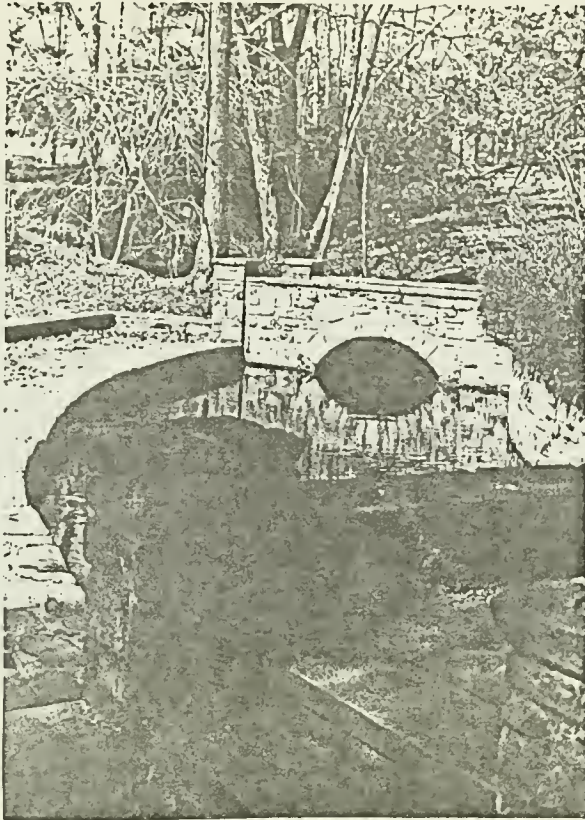
Peck hopes there will someday be an inviting, tree-lined walkway along Hartwell Lane, linking Pastorius Park with the Water Tower playground. (Incidentally, Peck landscaped the area around the Water Tower in the late 1930's.)



DIVERTED BROOK—PASTORIUS PARK.
H. L. Duhring, Jr., Architect.

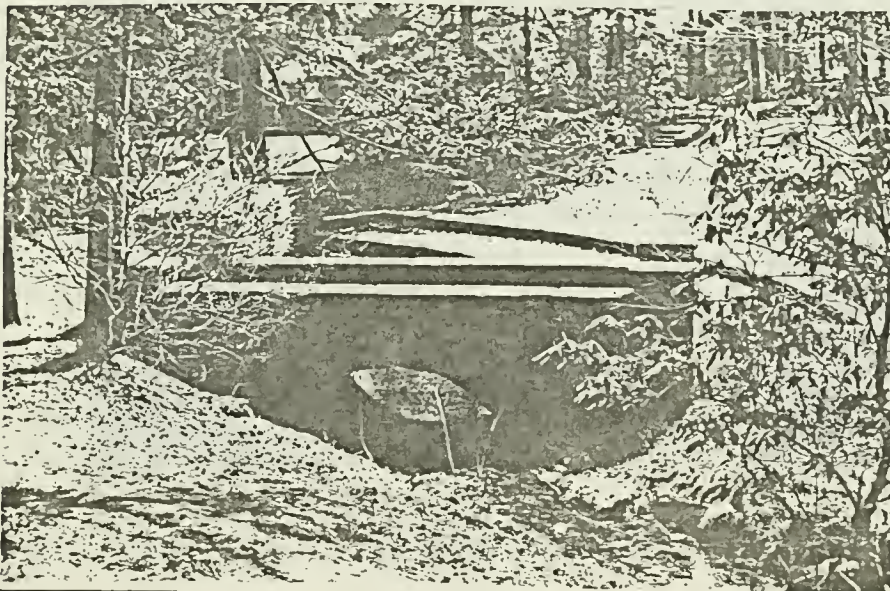


SPRINGHOUSE AND POOL—PASTORIUS PARK.
H. L. Duhring, Jr., Architect.

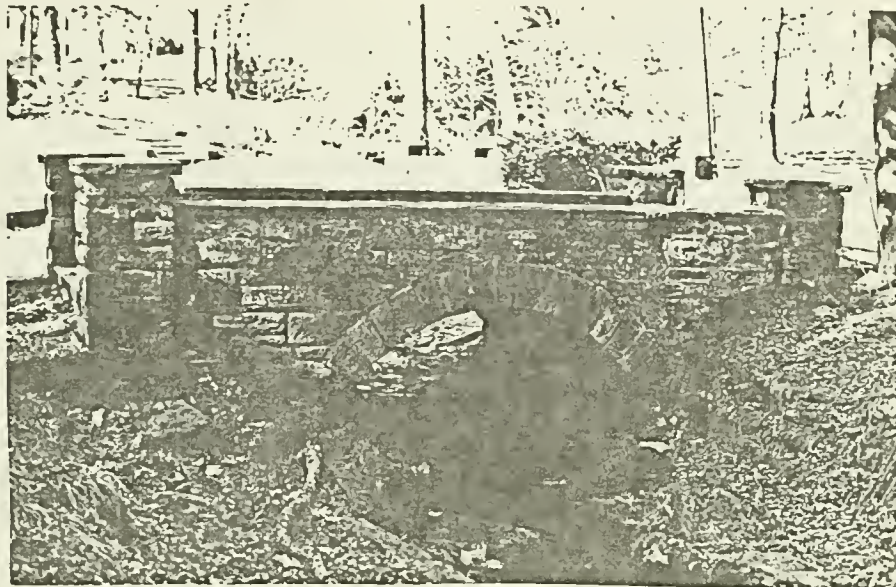


G-10

Current photographs of Pastorius Park. Bridge and diverted brook built by Frederick Peck in 1933. These new structures were constructed on the site of Duhring's spring house conversion.

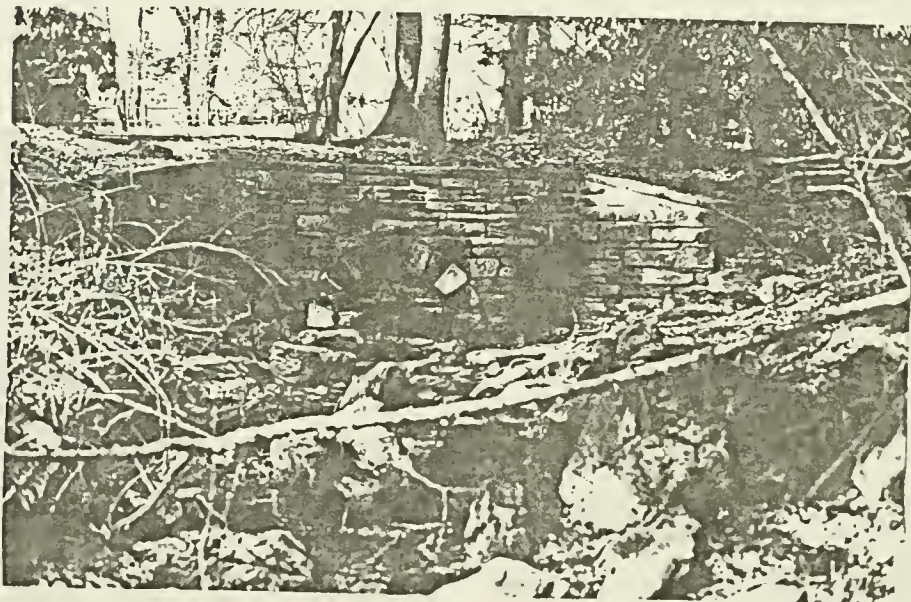


G-11



G-12

It is speculated that some of the original spring house, particularly stones are integrated into Peck's design.



G-13

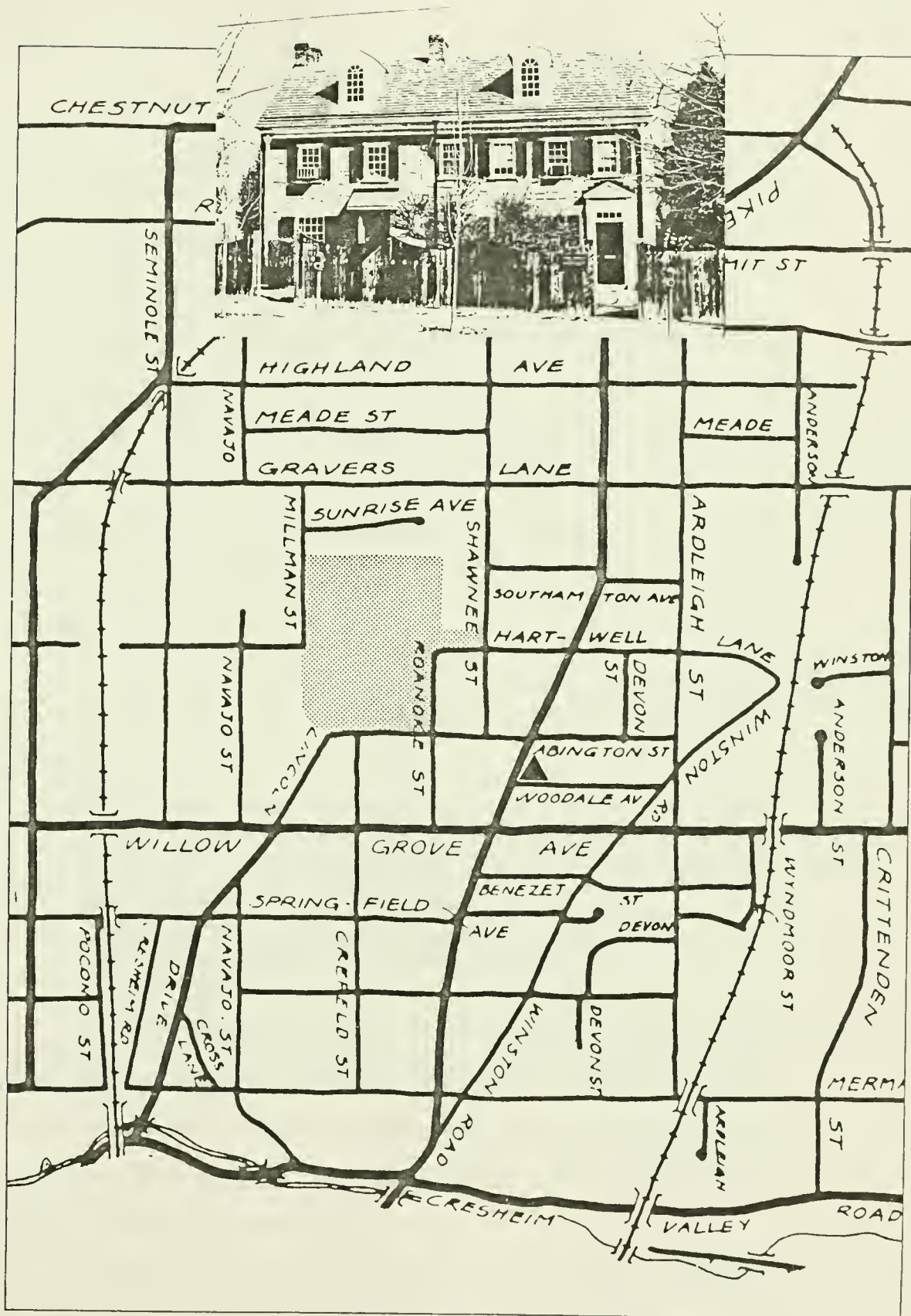
Pastorius Park

Footnotes

- ¹Harold D. Eberlein, Architectural Record, January 1916, Pastorius Park and Its Residential Development".
- ²Phyllis Knap Thomas, "How Pastorius Park was Saved", The Chestnut Hill Local, June 6, 1978.
- ³Harold D. Eberlein, Architectural Record, January, 1916, p. 26.
- ⁴Ibid. p. 30.
- ⁵Ibid. p. 34.
- ⁶Phyllis Knap Thomas, "More about how Pastorius Park was Saved", The Chestnut Hill Local, June 15, 1978.
- ⁷Phone interview with author, March 31, 1984.

Illustrations

- G-1, Chestnut Hill Historical Society files
- G-2, " " " " "
- G-3, " " " " "
- G-4, Campbell Collection, News clippings, Germantown Historical Library.
- G-5, Campbell Collection, News clippings, Germantown Historical Library.
- G-6, Bird's Eye View, Chestnut Hill Historical Society files.
- G-7, Architectural Record, January 1916.
- G-8, Chestnut Hill Local, June 15, 1978.
- G-9, Architectural Record, Eberlein, January 1916.
- G-10 through G-13, Photographs, current, site analysis, Pacita de la Cruz, 1984.



8031 Germantown Avenue -THE OLD-REX STORE

This structure, which was once the Historic Abraham Rex General Store is the oldest building in the Duhring adaptive re-use study. The origins of the house date to 1762 when Abraham Rex inherited this land from his father, George.¹

The house now standing at 8031 Germantown Avenue contains a date stone in the east gable inscribed with the date 1762. However, the left front portion of the house is said to be even older.² This may be true, because when facing the house from Germantown Avenue one notices that the stonework of this facade is visibly different.

Macfarlane, in his Early History of Chestnut Hill mentions the site,

"The land from Willow Grove to Abington Avenue, formerly Rex Lane, and from Germantown Avenue to Stenton Avenue in 1762 belonged to Abraham Rex. He had his store as a part of the stone house still standing on Germantown Avenue. (No. 8031) to which an addition was made, probably in 1818, as indicated by the date on the spout."³

In his Annals, Watson credits Abraham Rex with introducing clover seed and plaster of paris to the local farmers. These items were first sold by Rex in Chestnut Hill about the year 1780, from the house at 8031 Germantown Avenue.³

Thomas Shoemaker recorded the building with his camera around 1914 for his photography collection.

There are earlier photographs of the site which were taken for the Campbell Scrapbook collection (H-4) dated 1904. However, the oldest photographic documentation seems to be in the office of the Woodward Inc. (H-3) Note that these are large trees in this photograph that are not shown in the other two photographs.

In the early 1920's Mrs. Gertrude Woodward purchased the property. The exact date of purchase is unknown, but, Stanely Woodward in a response to the Chestnut Local article written September 7, 1978, said

"My recollection is that it was not my grandfather, Henry Howard Houston, who acquired the property but his daughter, Gertrude (my mother), in order to preserve it from demolition. I could be wrong and the records may show that you are right. But I definitely remember my mother's interest in having the building restored and her pleasure in renting it to my brother, George Woodward, Jr.'s best friend, Roy Stewart, also of Chestnut Hill, who became engaged, married and moved in."

"The tall window shown on the north side of the second story in your photograph is unusual. It is called a **coffin-window** not because it is so shaped - it isn't - but because it was the window from which the coffin was lowered from an upstairs bedroom after a death in the family. The late Louis Duhring, the architect who did the restoration, was insistent that this feature be retained despite some objection that it might not appeal too strongly to a prospective tenant."⁵

Two plot plans exist for the property, housed in the Woodward, Inc. files. The plan dated 1924 reads "plan of lot for the estate of Henry H. Houston, dec'd." (H-5, H-6) The plan dated 1925 has Gertrude Woodward written across the property on the blueprint. The files

also contain a trace drawing by H.L.Duhring titled Revision which is dated 4/29/1924.(H-8)

There were other changes made to the interior of the building in the 1930's by John Lane Evans. Dated drawings are on record in the Woodward offices.

It now seems that Duhring made very minimal changes to the historic building's exterior. The most obvious alterations included removal of shingles on the sides of the dormers and replacing these with clapboards. The architect probably also removed the columned portico in front. He also may have added the hooded entry ways on the front and rear of the house (H-13, 14, 15).

The trace drawing shows Duhring changes to the interior with some notation by the architect regarding alteration and closing of chimneys and rear windows.

Some further changes may have been made to the build's interior in the 30's by John Lane Evans. Dated drawings for this work exists in the Woodward Inc. files. Apparently, the building was stuccoed at some point but this was removed from the facade in 1971.⁶

From physical evidence and on-site examination, it seems that Duhring tried and was successful in retaining the original distinctive architectural features when adapting the Old Rex General Store for continuing use. The only real criticism might be made concerning the porch.

While the elimination of the front porch cleaned up the front facade and added formality to the structure,

this alteration probably removed the last obvious visual clue to the building's use as a general store.

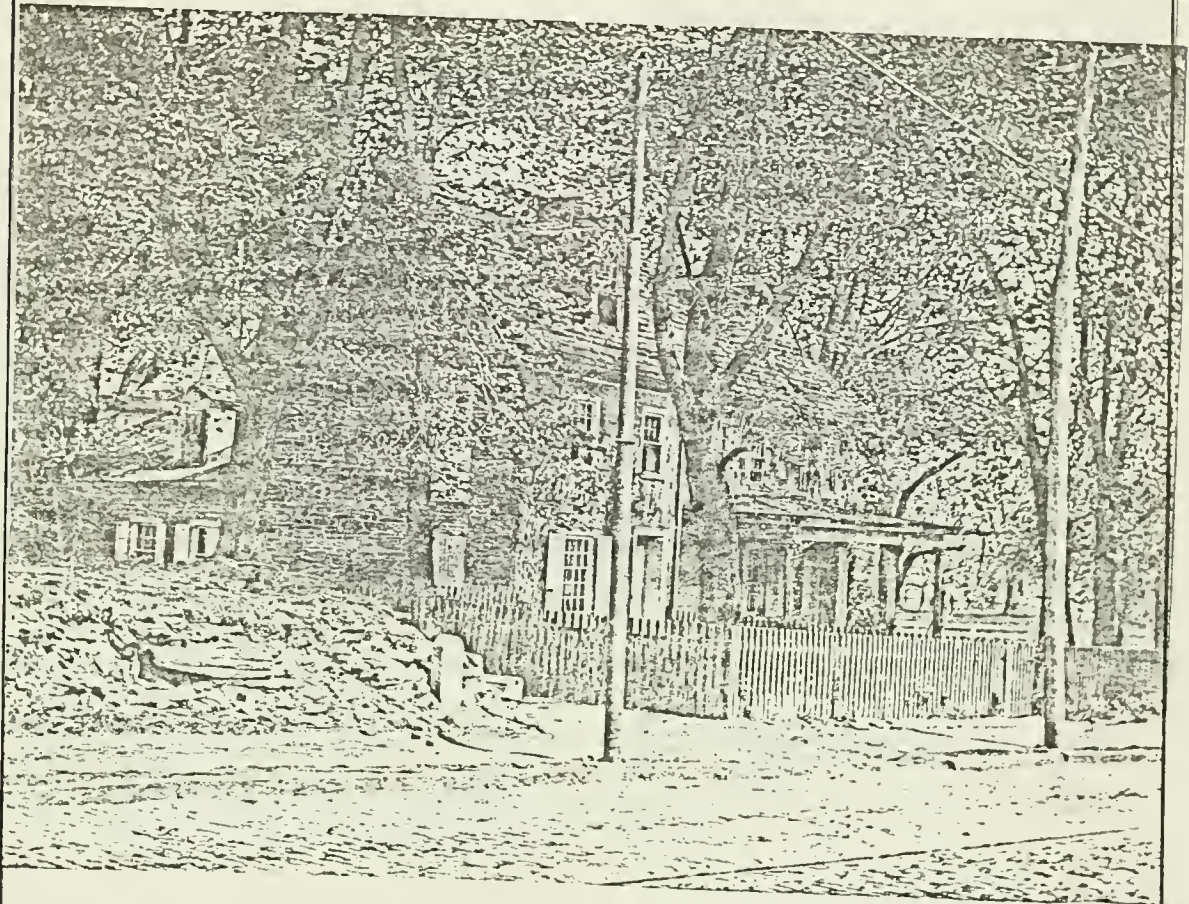
Finally, one suggestion to the re-creation of at least the early 20th Century landscape ambiance of the site might be to eventually restore the type of picket fence shown in the early photographs.



H-1



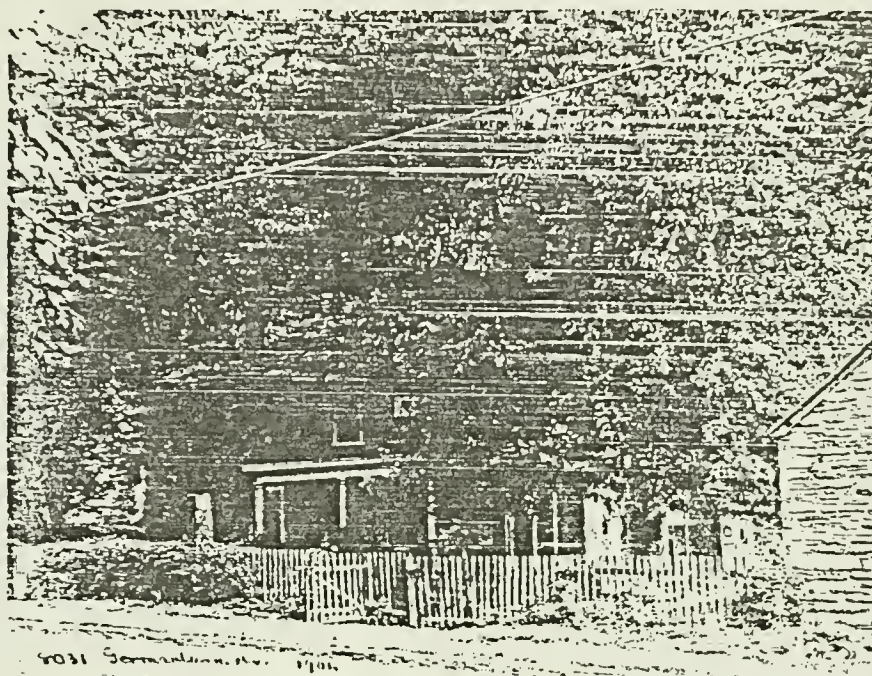
H-2



H-3

Photograph, undated and un-attributed of 8021 Germantown Avenue. This is probably pre-1904. Note the large trees in the front yard. Courtesy of Woodward Inc. Primary documentation housed in files.

Willow Grove Lane
 1901
 Abington Lane
 1901



4031 Germantown Ave. E. side. 1904
 Between Willow Grove and Abington Lanes.

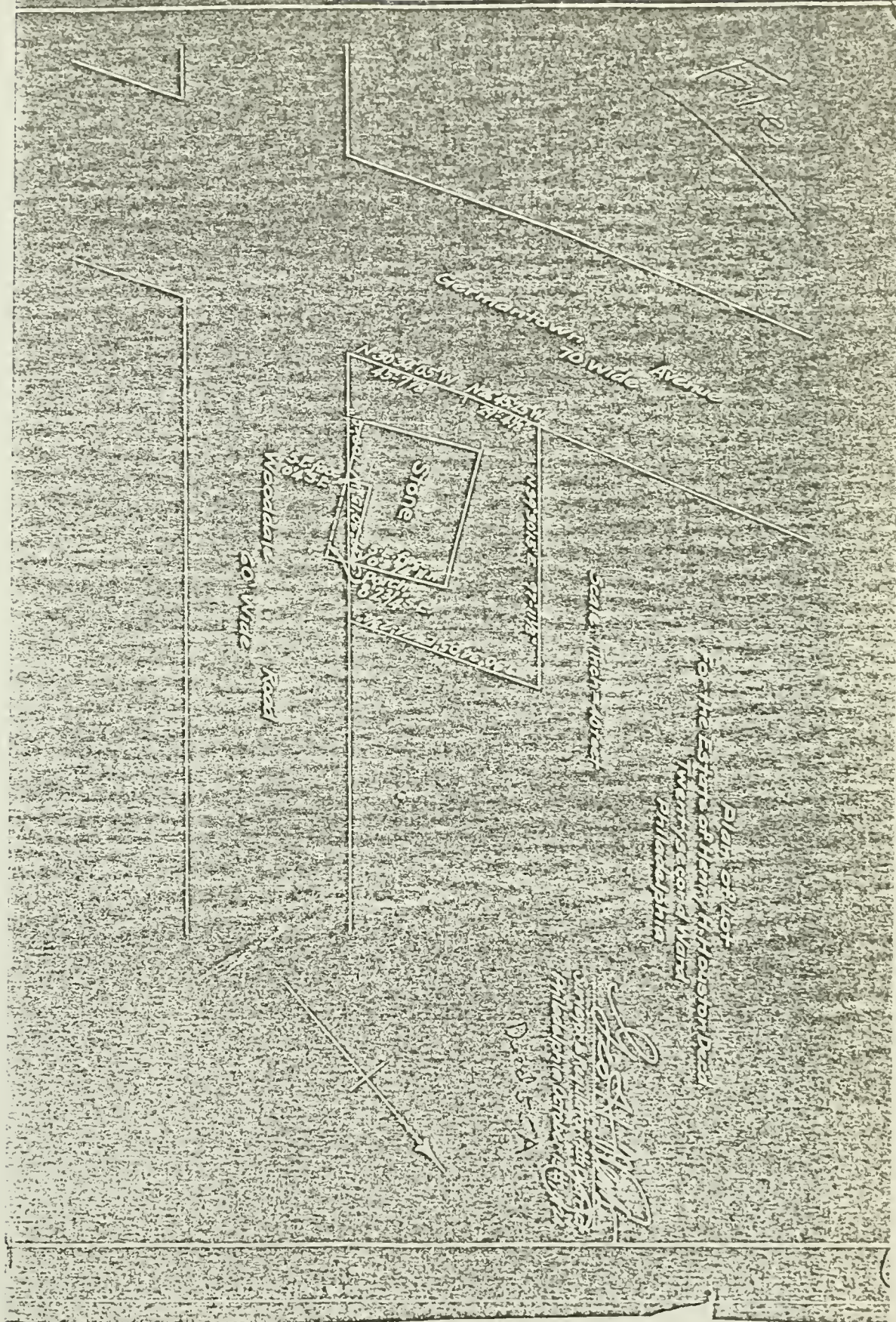
John Rex House

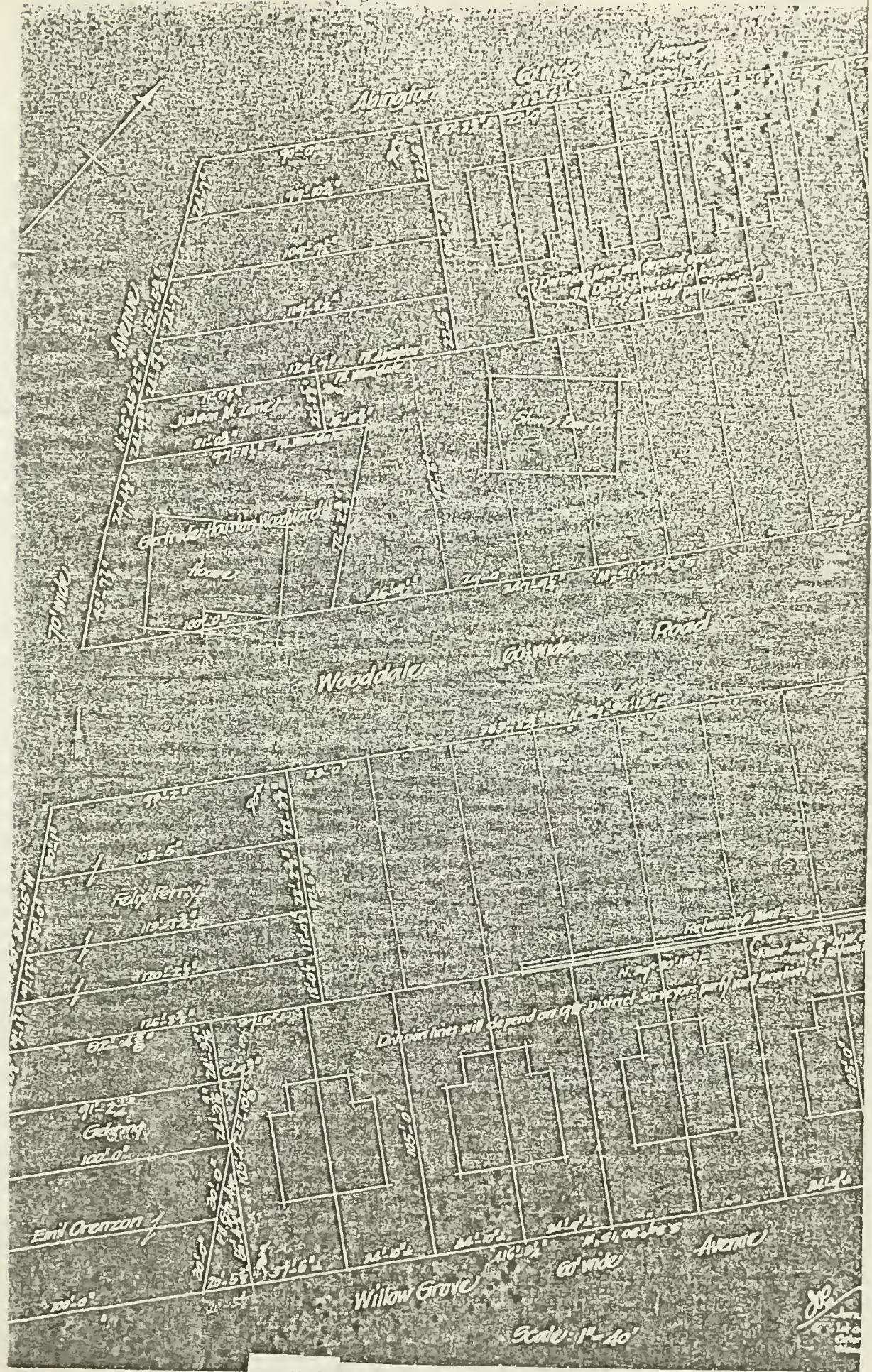


From Campbell Scrap Book Collection at
 the Manuscript Room of the Pennsylvania
 Historical Society.

H-4

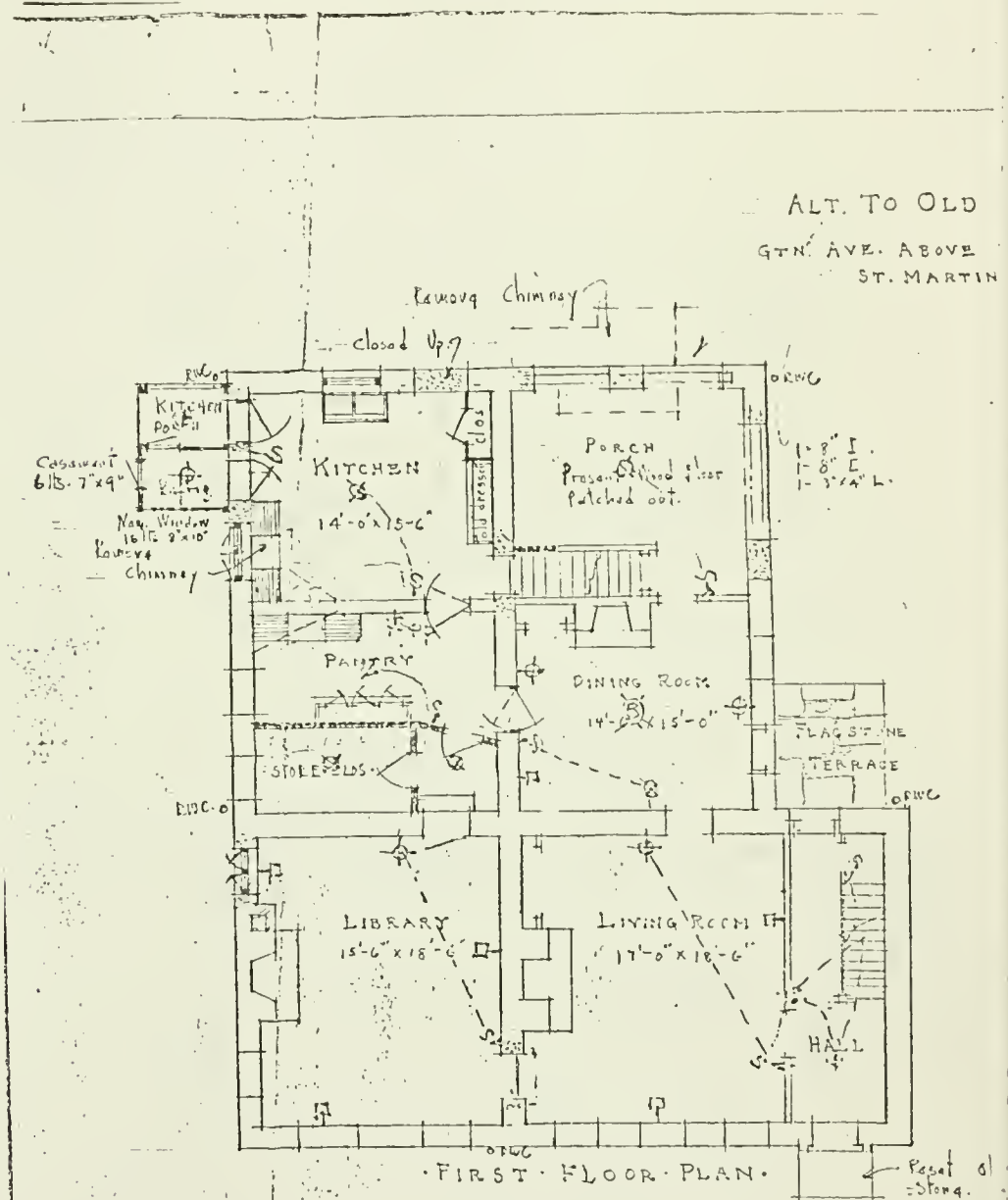
From Woodward Inc. files. Dated 1924.





H-6

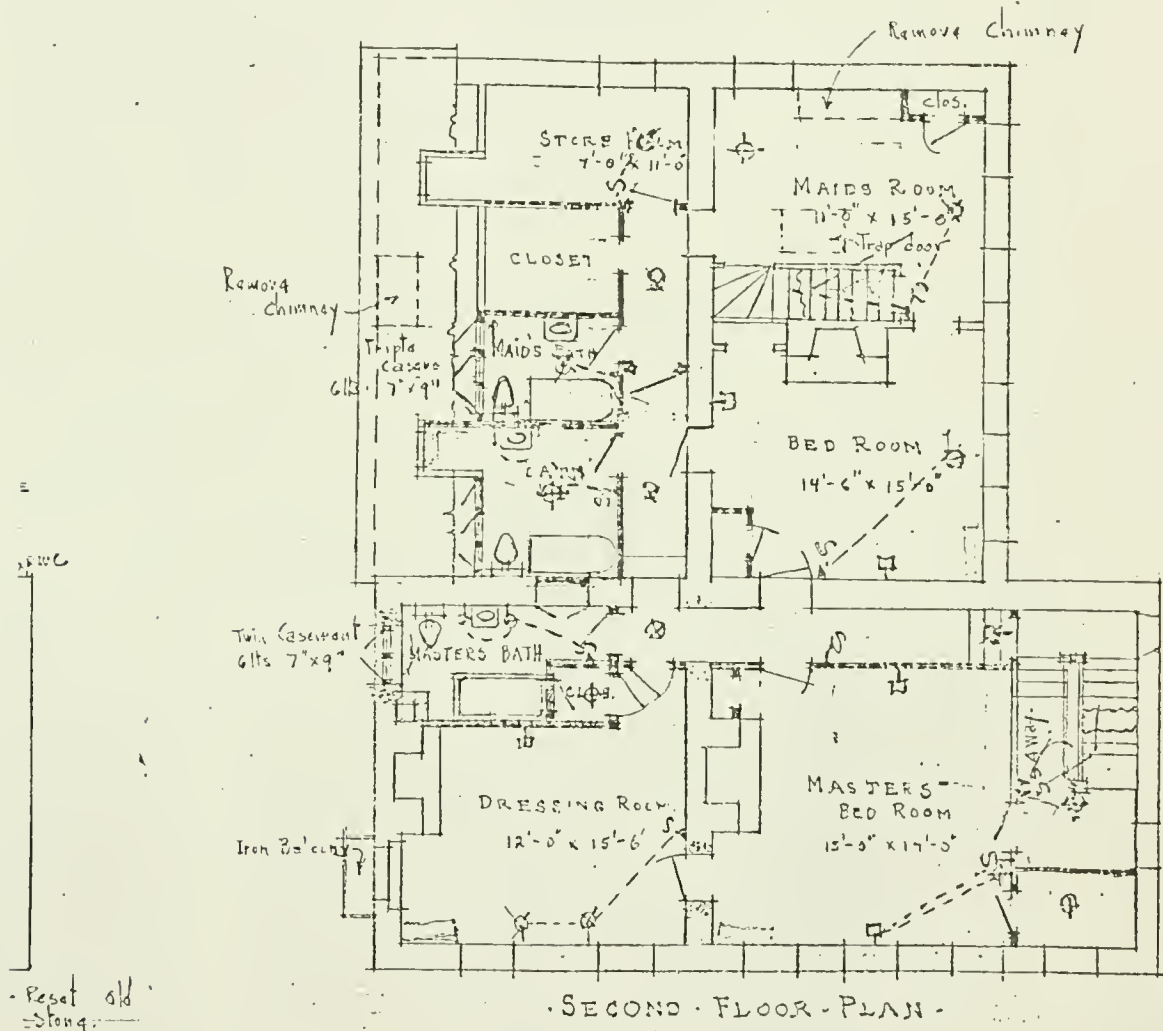
Drawing on trace. Presumed to be H.L. Duhring's own hand

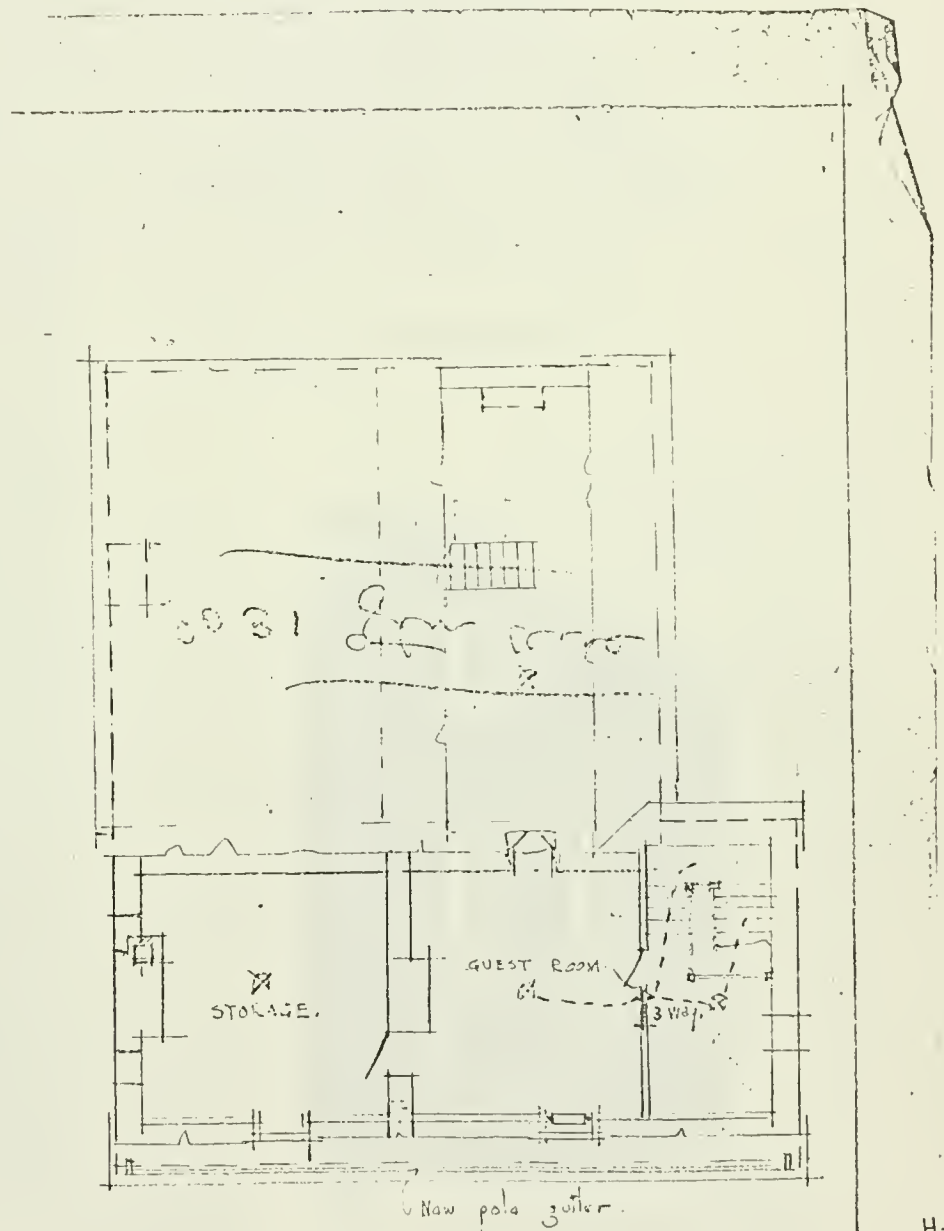


H. Louis Duhring, R.A.
1309 Locust, St. Phila

OLD HOUSE

ABOVE WILLOW GROVE AVE.
MARTINS - PHILA.





THIRD FLOOR PLAN.

Revised 4-27-24.
 Scale $\frac{1}{8}'' = 1' - 00''$
 Dwg. 4-4-24.

H-9

more on 8031

To Phyllis Knapp Thomas:

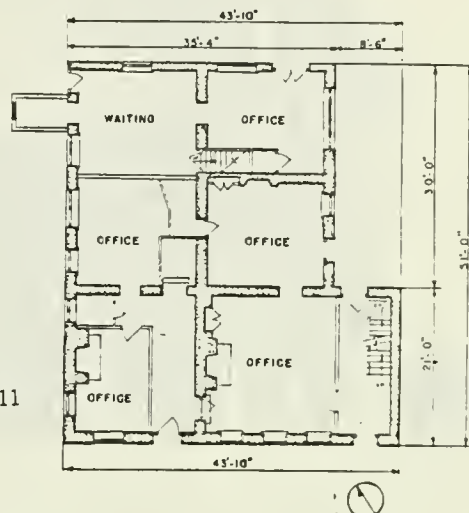
At the close of your very interesting piece on 8031 Germantown Avenue in the Chestnut Hill *LOCAL* (September 7), you ask your readers to send in any further information on the building they might have available.

My recollection is that it was not my grandfather, Henry Howard Houston, who acquired the property but his daughter, Gertrude (my mother), in order to preserve it from demolition. I could be wrong and the records may show that you are right. But I definitely remember my mother's interest in having the building restored and her pleasure in renting it to my brother George Woodward, Jr.'s best friend, Roy Stewart, also of Chestnut Hill, who became engaged, married and moved in.

The tall window shown on the north side of the second story in your photograph is unusual. It is called a *coffin window* not because it is so shaped — it isn't — but because it was the window from which the coffin was lowered from an upstairs bedroom after a death in the family. The late Louis Duhring, the architect who did the restoration, was insistent that this feature be retained despite some objection that it might not appeal too strongly to a prospective tenant.

Stanley Woodward
President
George Woodward, Inc.

H-11



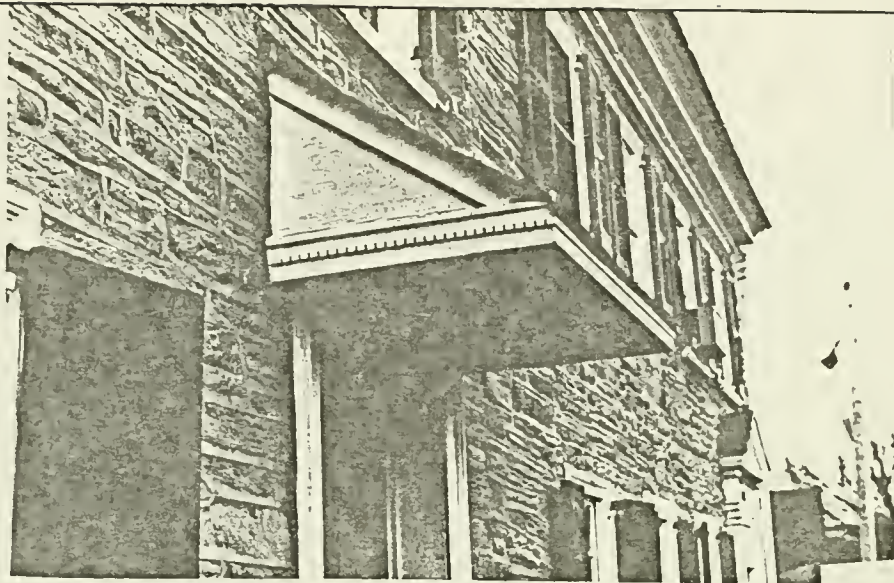
Drawing from *Historic Germantown*, M. Tinkcom, H. Tinkcom, and G.M. Simon, p. 120.

H-10



Coffin window. Original to house.

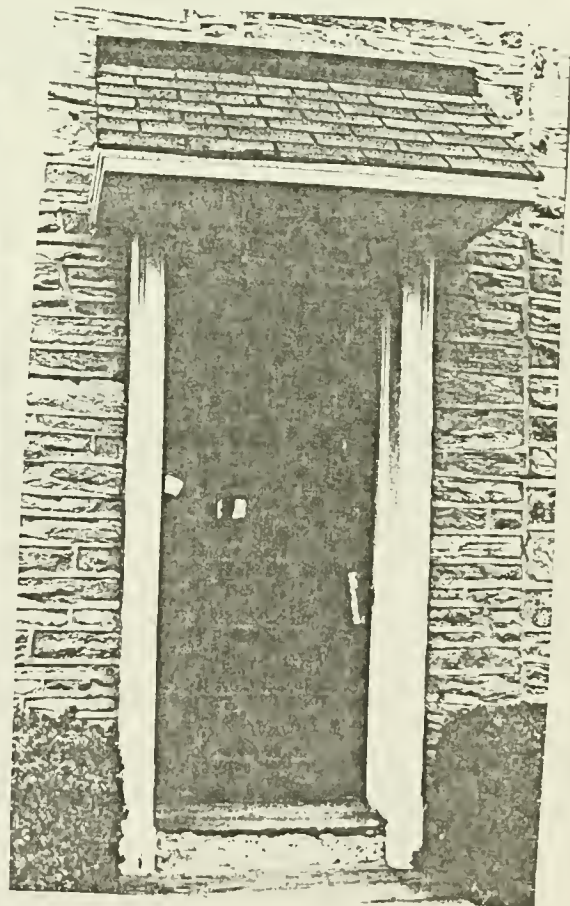
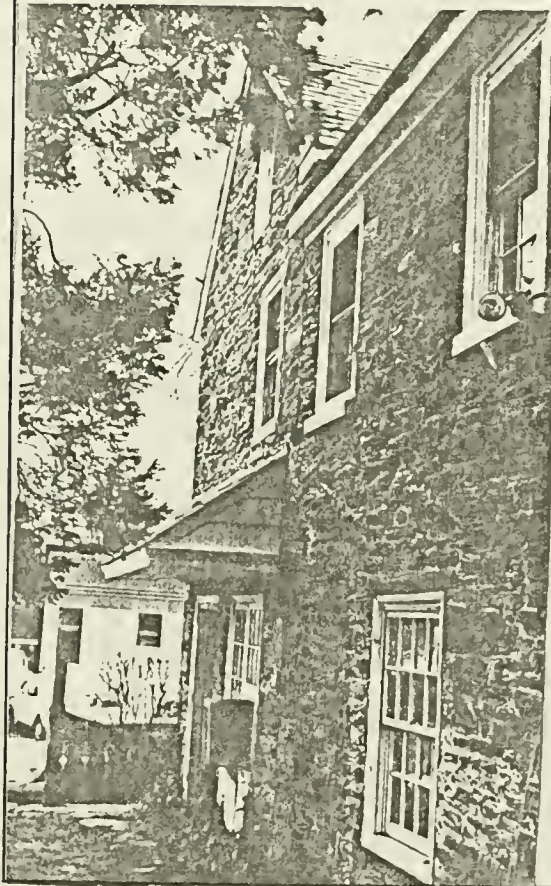
H-12



H-13

Hooded door entry. Typical of
other Duhring entry ways.

H-14



H-15

8031 Germantown Avenue - The Old Rex Store

Footnotes

- ¹Phyllis Knapp Thomas, The Chestnut Hill Local, September 6, 1978.
- ²M. Tinkcom, H. Tinkcom, G.M. Simon, Historic Germantown, p. 120.
- ³John Macfarlane, Early History of Chestnut Hill, pp. 96, 97.
- ⁴John F. Watson, Annals of Philadelphia, Pennsylvania, pp. 66, 67.
- ⁵Stanley Woodward, Chestnut Hill Local, September, 1978.
- ⁶There exist a color photograph of plaster being removed from the facade taken by Charles H. Woodward in 1971. This snapshot is in the Historical Commission of Philadelphia files.

Illustrations

Map with photograph, author.

H-1, H-2, Current photographs, Pacita de la Cruz.

H-3, Photograph, pre-1904, Woodward, Inc. files.

H-4, Photographs, probably by Miss McConkle, from Campbell Collection, manuscript Room at the Pennsylvania Historical Society.

H-5, Plot Plan, Woodward, Inc., files, dated 1924.

H-6, Plot Plan, Woodward, Inc., files, dated 1925.

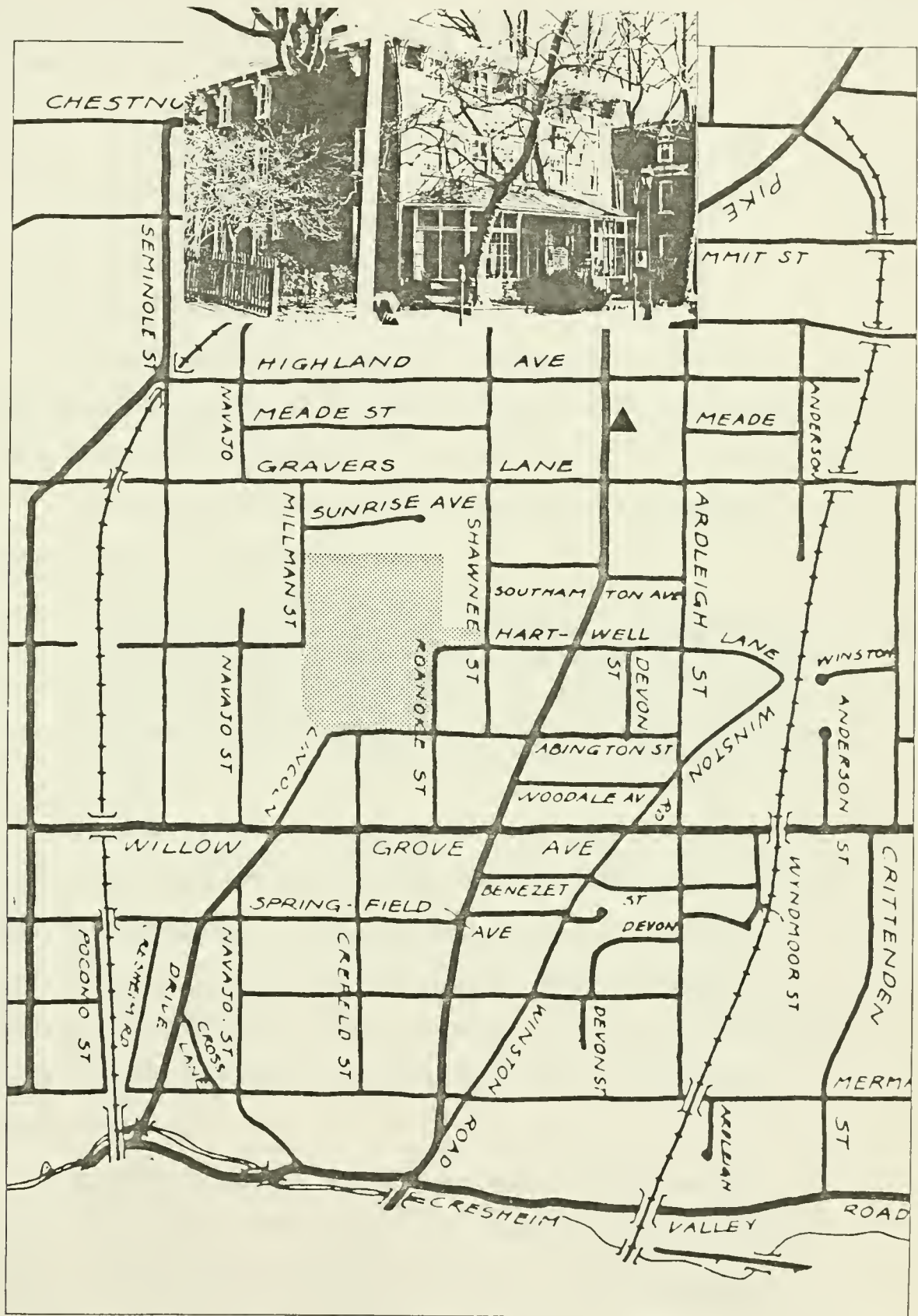
H-7, H-8, H-9, Drawing on trace, presumed to be by Duhring.

H-10, Letter to Editor, Chestnut Hill Local, Stanley Woodward.

H-11, Drawing from Historic Germantown, M. and H. Tinkcom with G.M. Simon, p. 120.

H-12, Photograph, Pacita de la Cruz.

H-13, 14, 15, Current photographs, Pacita de la Cruz.



8419 Germantown Avenue - Community - Estate House
Community Center

An article from the Germantown Guide Newspaper, dated, Saturday, February 23, 1918, and titled, MRS. WOODWARD'S PURCHASE referred to Gertrude Houston Woodward's the newly acquired property at 8419 Germantown Avenue as a "spacious old mansion."¹

Mrs. Woodward intended the building to become a neighborhood house or community center when she bought the place for \$12,000.²

The structure, which was probably built around 1803, has an interesting past.

"The date given for the building's erection arises from a reading of the deeds. George Cress, a member of the family which operated Cress' Hotel (presently Robertson's Florists) bought the land from Frederick Pleger (owner of the Sign of the Swan building from 1788 to 1814) in 1802, and sold the land with a building upon it to John Mushler in 1812."³

The building was associated with some notoreity in 1812, when John Mushler rented 8419 Germantown Avenue to Charles Redheffer who conned many people in the city with his invention of the Perpetual Motion Machine. A complete explanation with rendering of this "invention"/hoax was re-printed in the Encyclopedia of Philadelphia ⁴ (I-6).

Redheffer gained quite a reputation during the brief time he actually spent as tenant of the building. When writing about Redheffer, Watson in his Annals, mentioned Redheffer as follows: "He was himself said to

be an immoral man and a gambler."⁵

Consequently, 8419 Germantown Avenue carried Redheffer's name in association with the building as late as 1914, when Thomas Shoemaker photographed the facade and titled it The Redheffer House as a record in history. (I-2)

The architectural history of this house is certainly as interesting as the local lore about it. The first obvious changes to the formerly Federal style structure may have occurred in the mid-1800's. These were the Italianate brackets which in this case are probably structural as much as the decorative elements. (I-10)

Around 1907, H.J. Riley and Company were commissioned to construct a one-story work shop to the rear of the structure. In 1918, when Mrs. Woodward acquired the property, a two-story rear porch was constructed. Stokes Brothers were the construction company granted the permit.⁶ The architect is not named on this permit, although Duhring was doing other restoration work for the Woodwards at the same period of time.

Later, in 1925, two large bay windows were built into the street facade. The building permit listed James H. Walter as contractor.⁷ Dr. William Baltzell, Duhring's nephew recalls that the bay windows were designed by his uncle.⁸

Another implication of Duhring's design involvement comes from the description of the improvements made given by Mrs. Woodward in 1925.

"We called your attention to our new and magnificent windows. They may increase our taxes because we thus compete with our neighbors on the street but we hope they will be a blessing notwithstanding the additional expense... We have gone into debt, borrowed money, and accepted donations to pay for our money improvements, but we hope through time and generosity to recuperate. We should be more deeply involved had not Mr. H. Louis Duhring most generously given his services, including all the architectural designs and drawings and supervision free to us." 9

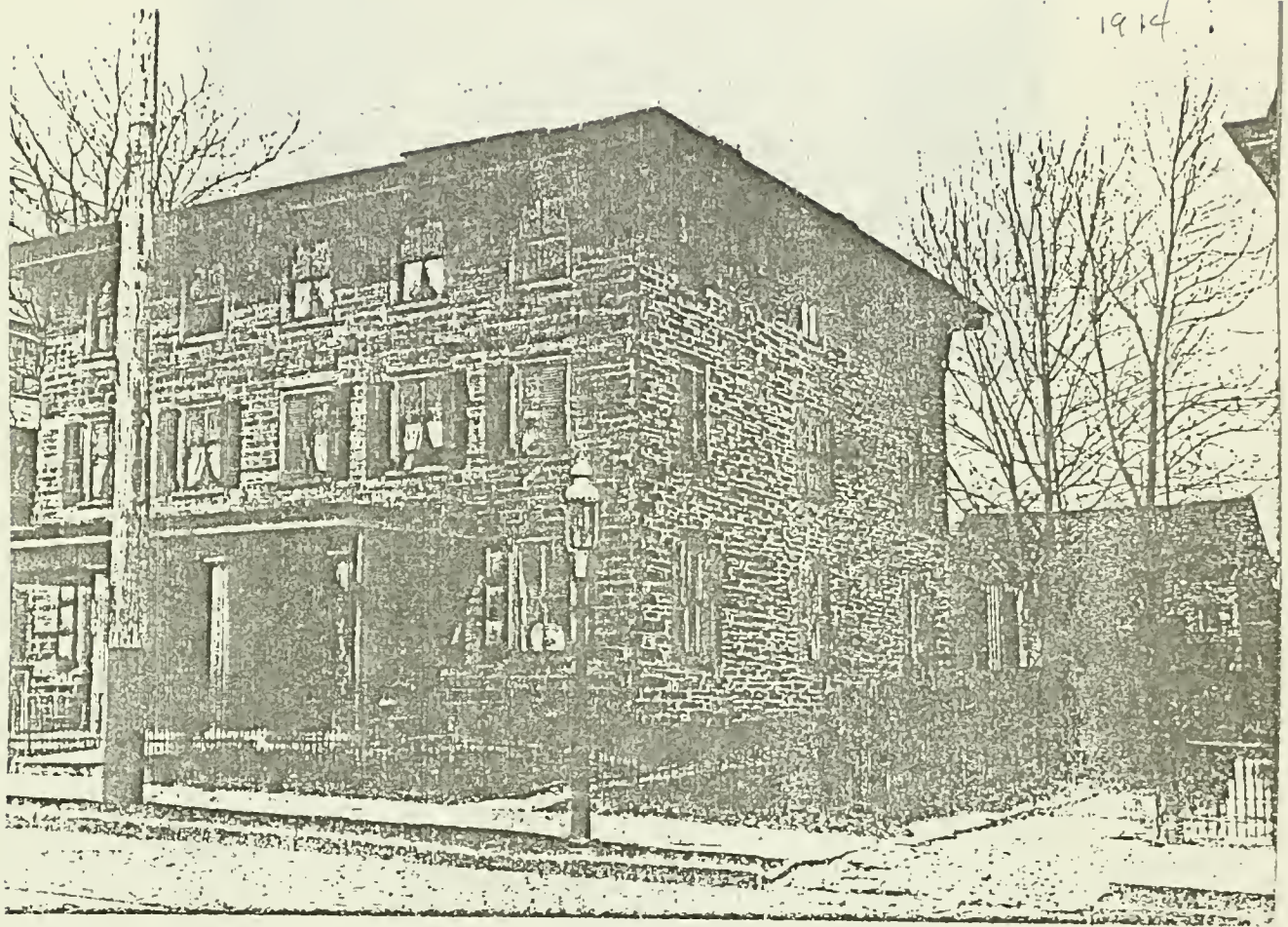
This handsome building was further enhanced by the addition of the Duhring bay windows. The three story building possesses a hipped roof, and has a beautifully dressed Wissahickon ledge stone front. (I-1) The side elevations consist of roughly coursed ledge stone, while the two-story rear addition to the building is composed of brick. The shutters have been removed since 1914, since they are shown in Shoemaker's photograph, but are not there currently. More importantly, the Federal style porch has given way to the Duhring bay windows and entry. This Duhring design uses carefully dressed stone to match the stone work of the original facade of the water table which supports the bay windows as a base. (I-11)

Although there is no mention of the rear covered entry way in any of the records examined, it appears to this author that this hooded entry is in all

probability, a Duhring design, quite similar to many others shown in this thesis. (I-9)



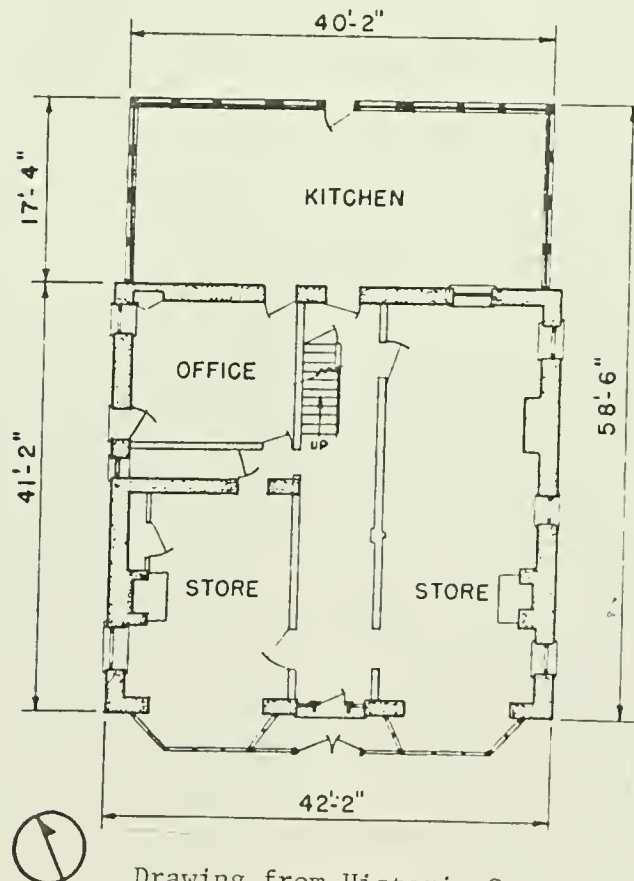
I-1



HOME OF RODRICK PEFFER WHO HOAXED THE PUBLIC IN 1812 WITH
HIS PERPETUAL MOTION MACHINE. NOW NO 8419 GERMANTOWN AVE.

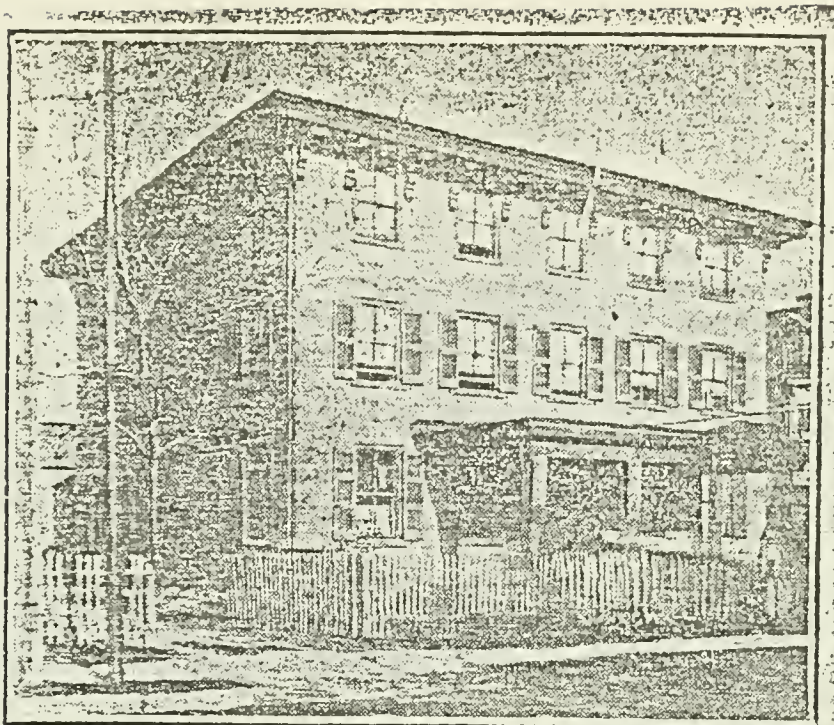


I-3



Drawing from Historic Germantown, M. Tinkcom,
H. Tinkcom, and G.M. Simon.

I-4



Readheifer's Home, Chestnut Hill

ANOTHER FRAUD BEFORE KEELY

Charles Readheifer, of Chestnut Hill, Duped Many With His "Perpetual Motion" Machine.

IT IS so common to treasure historic homesteads because of great men who have lived therein, or because of great deeds enacted in the vicinity, that it is somewhat unexpected when a house becomes famous because of fraud connected with its history. Such is the home of Charles Readheifer, standing on the Main street, near the Pennsylvania Railroad station, at Chestnut Hill. At a recent visit of a local history club the lecturer of the afternoon made plain many facts concerning this perpetual motion fraud, a sample of which is still on display at the Franklin Institute.

Charles Readheifer, who for many years resided in this old homestead, was dubbed by the lecturer as "the perpetual motion fraud—second only to Keely." In 1812 this man, by making a most beautiful model (he was an expert mechanic) and giving exhibitions to the credulous, so impressed the public that he was able to induce the Legislature of the Commonwealth to appoint a commissioner to examine into its merits, and he also asked for an appropriation for future experiments.

Propelled by Unseen Power.
Readheifer's shop was on the Schuylkill, at Fairmount, near the Callowhill street bridge. When the commissioners waited upon him they found the door locked; and the inventor absent. Among their number was the inventor Nathan Sellers, and with him his son, Coleman, who was curious enough to look into the windows, and he noticed that the cog wheels were worn on the wrong side, showing that the machine was propelled by unseen power. Upon telling his father of this discovery, the whole plan was made plain to Nathan Sellers, who accordingly

employed an expert mechanic—the horologist, Isaiah Lukens—to construct a model for him.

The only difference between this model and the original was that the motion was obtained from a concealed spring in the base, in Sellers's contrivance, while the Readheifer machine was operated by means of a crank turned by a man or boy in the room below. Sellers displayed his model to Readheifer, who offered him any price he might ask that he might secure it and keep the idea in his possession.

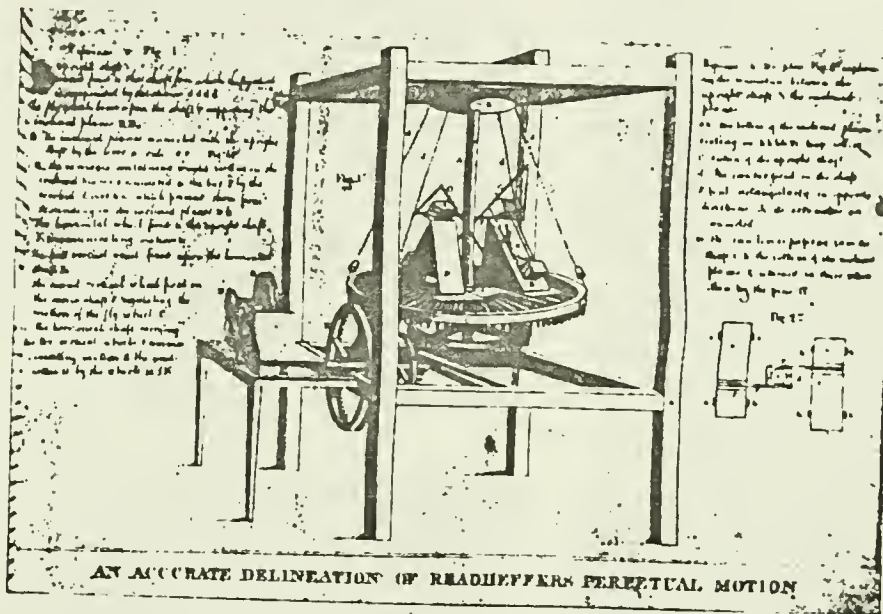
Description of Machine.
The machine is described as follows: There are two hills or inclined planes mounted on opposite sides of a wheel; this wheel is horizontal, its axis being vertical. There are loaded wagons on the two inclined planes, and as the wagons cannot go down the inclined planes, but are held by a complicated system of levers, and the inclined planes cannot move from under them, therefore the effort to do what both are prevented from doing results in a constant push, and the wheels are supposed to be driven around by this power. According to the argument: "A loaded wagon will run down hill. If the hill is steep enough, and the hill is capable of moving out from under the loaded wagon, then, if the wagon is prevented from moving except in a vertical direction, it will push the hill from under it."

Curious Model at Franklin Institute.

After the exposure of the fraud, Readheifer and his machine disappeared. The first model has been destroyed by fire, but the second is still to be seen at the Franklin Institute. On it is a curious arrangement representing a man standing on a box, trying to open the lid.

by announcing that he had perfected perpetual motion. His advertisement in *The Aurora*, September 10th, indicated that he was nothing more than a showman:

"PERPETUAL MOTION—THE CURIOUS, THE MECHANICAL, the learned and ingenious, may be gratified in seeing and in being convinced that that which for centuries has occupied, perplexed, and puzzled the philosophic and experimental world (and, indeed, by some of the greatest mechanical geniuses supposed beyond the reach of human invention) is now fully, completely and perfectly demonstrated in the SELF-OPERATING, SELF-MOVING MACHINE, constructed by the subscriber on principles purely mechanical, and now offered to the inspection of an



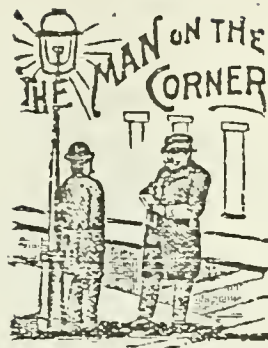
READHEFFER'S PERPETUAL MOTION MACHINE

From the Port-Folio, February, 1813

enlightened people. Lovers of the arts and sciences will, it is confidently expected, be highly gratified in seeing and in contemplating that amazing display of genius which it has fell to the lot of an American to exhibit, which must, by the whole world, be allowed to surpass any invention heretofore discovered or made public wherein mechanism had the principal agency. It will for a few days be exhibited, from 9 o'clock forenoon to 4 o'clock afternoon, three doors below Mr. Henry Cress's Tavern, Chestnut Hill, Germantown Township, Philadelphia County, Pennsylvania.

"N. B.—Admission, five dollars. Female visitors gratis. Tickets to be had at the inns of Henry Cress, Levi Rex, and John Grover, Chestnut Hill.

"Editors of papers friendly to new inventions will oblige by giving the above a few insertions."



Besides being the centenary of the beginning of the last war between the United States and Great Britain, this year of 1912 is also the centenary of a historic fraud—the perpetual motion “discovery” of Charles Redheffer, whose home was at Chestnut Hill.

The claims of Redheffer and the exhibition of his machine excited the populace a hundred years ago, not only in Philadelphia, but also elsewhere throughout the country, and for a time Redheffer was acclaimed a great inventor whose name would be forever emblazoned in the halls of fame. He took advantage of his celebrity to make money by exhibiting his machine, charging as much as \$5 admission. In less than a year he was exposed, and then those who had sung his praises could not denounce him rigorously enough.

o : o

It was early in the summer of 1812 that Redheffer announced his “discovery” of perpetual motion. He lived in a house still standing on Germantown avenue above Graver’s lane, and he made his first “experiments” there, though later he conducted most of his operations in a shop along the Schuylkill River above Callowhill street.

The Aurora, one of the foremost newspapers of Philadelphia, became a champion of Redheffer, and in a glowing editorial, commenting upon the first announcements of the “discovery,” the paper likened Redheffer to Godfrey, the discoverer of the quadrant, and Fitch, one of the first to operate a boat with steam power. The Aurora also printed long articles attempting to describe the construction of the machine, but amidst the mass of technical terms and scientific phrases the average reader was probably enlightened but little, though he was no doubt duly impressed with the mystery of Redheffer’s scheme.

Redheffer himself in his first public notice declared that in his machine “the power of gravitation was applied to produce a perpetual horizontal action, produced by the pressure of weights in two corresponding boxes, on a plane inclined in an angle of forty-five degrees.”

In the newspaper attempts to describe the apparatus it was told that a movable inclined plane was affixed by means of chains to an upright shaft or axle, with which the whole revolved, and on the plane was a carriage carrying weights, attached above by a crossbeam passing through a shaft that was made to move. The descending carriage, it was related, propelled the inclined plane, forcing the shaft to revolve, and the shaft in turn operated the crossbeam, which restored the carriage to its place, after which the process was repeated, and so on until the end of eternity.

o : o

Redheffer exhibited the machine at Chestnut Hill, and on September 10 he advertised it thus:

Perpetual Motion—The Curious, The Mechanical, the learned and ingenious may be gratified in seeing and being convinced that that which for centuries has occupied, perplexed, and puzzled the philosophic and experimental world (and, indeed, by some of the greatest mechanical geniuses supposed beyond the reach of human invention) is now fully, completely and perfectly demonstrated in the Self-Operating, Self-Moving Machine, constructed by the subscriber on principles purely mechanical and now offered to the inspection of an enlightened people.

Lovers of the arts and sciences will, it is confidently expected, be highly gratified in seeing and in contemplating that amazing display of genius which it has fell to the lot of an American to exhibit, which must, by the whole world, be allowed to surpass any invention heretofore discovered or made public wherein mechanism had the principal agency.

It will for a few days be exhibited, from 9 o’clock forenoon to 4 o’clock afternoon, three doors below Mr. Henry Cress’ Tavern, Chestnut Hill, Germantown township, Philadelphia County, Pennsylvania.

N. B.—Admission, Five Dollars. Female visitors, gratis. Tickets to be had of Henry Cress, Levi Rex and John Grover, Chestnut Hill.

Editors of papers friendly to new inventions will oblige by giving the above a few insertions.

o : o

About that time the city was moving the water works from Center Square, where the City Hall now stands, to the Fairmount Water Works, on the Schuylkill, above Green street, where the City Aquarium has recently been established. Councils were discussing whether or not to adopt steam power at the water

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who by exalted patriotism and genius of leadership aroused to action a people and achieved and preserved a Nation of high ideals and purposes.

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OPEN DAY AND NIGHT

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tion Hall, 5849 Germantown Ave., Tuesday Eve., Feb. 26, at 8

EARL } "The History of Civilization."
ARNES } "Classical Antiquity: Thinkers and Rulers."

ociation Hall, 5849 Germantown Avenue, Friday Evening, March 1, at 8

ROLINE } "The Possibilities in Corn and Cornmeal."

3. KING } Illustrated by demonstrations.

ood Expert

Single Admission, 50 cents. Hall Box-office on evenings of Lectures.

LESS GYMNASTS' DINNER

Business men's gymnast class of Germantown Y. M. C. A. enjoyed a at Trower's on Friday evening week and it was the expressed all present that the evening had st profitably spent. The social were added to when after the e. banquets adjourned to the There, they were delighted with dos by Professor H. Howell and Kelson and with vocal selections. Rappold, M. Hermin noted in city of toastmaster, C. F. Fought, of the local Y. M. C. A., spoke al conditions in the organiza. T. Arnold, the physical direc ed attention to the physical ad e that the association affords to ss man. There were other ad. y S. N. Baxter, aborigines of mount Park Commission, Dr. G. Dr. Funk, Henry Gill, Jr., A. Dr. Thissell and James R. W. tary of the Business Men's Ass-

part of earnest discussion was the the entrance of this country into d war upon the membership of tium. Response to the call for es and selected men has drawn

MRS. WOODWARD'S PURCHASE

A cause for much gratification and re- joining in good works at Chestnut Hill was brought about by the recent purchase of the spacious old mansion and property at 5419 Germantown Avenue by Mrs. George H. Woodward, wife of Dr. George Woodward. Since the opening of the war the place has been a beehive of no- table works in all departments for the United States, for Belgium, French and allied needs, especially for the Red Cross and the Woman's Service League. Im- mense supplies have been shipped month- ly to city and national depots.

The sale of the property was effected by Charles A. Hunsberger, the well known real estate broker of Chestnut Hill. It is the purpose of Mrs. Woodward to con- vey the property to a board of trustees, who will, as at present operate and con- tinue the work during the war, after which it may be used as a neighborhood house or for some other community ser- vice. The public will be given an oppor- tunity to subscribe to shares to estab- lish an endowment fund.

LOCAL AIRMAN WAR VICTIM

Word was received on Wednesday that Clark Brockway Nichol, a member of the

Books, Music, Etc.

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Local Churches.

THE FIRST PRESBYTERIAN
CHURCH IN GERMANTOWN

Chelton Avenue, West of Germantown
W. HARRY JENNINGS, D. D., min.
Sunday Morning Worship at 11 o'clock
Sunday Evening Worship at eight o'clock
Both services in Germantown Theatre
town Avenue above School Lot
Sunday, 7:00 p. m., Prayer Meeting of a
Christian Endeavor Society.
Wednesday, 8:00 p. m., Mid-week
conducted by the minister.
All are welcome.

SECOND PRESBYTERIAN
CHURCH

Cor. Tulpehocken and Third
Rev. JOHN HENRY LEE, pastor
Sunday School, all departments
Morning Worship
Evening Worship
Christian Endeavor Society
Mid-week Service, Wednesday Even

WAKEFIELD PRESBYTERIAN
CHURCH

Main Street, below Fish
Rev. HENRY B. McKEON, minister
Sunday Morning Service at 10 o'clock
Sunday Evening Service at 8 o'clock
Sunday School at 2:30 p. m.
Christian Endeavor meeting at 7 o'clock
Wednesday, 8:00 p. m.
A cordial invitation to attend all ser-
vices extended to everyone.

SUMMIT PRESBYTERIAN
CHURCH

Corner Westview and Green
Rev. ROBERT J. D. BENNETT, pastor
Sunday Services
Morning Praise Service at 10 o'clock
Sunday School at 2:45
Christian Endeavor at 7:15
Evening Praise Service at 8 o'clock
Mid-week Service, Wednesday at 8 o'clock
Praise Service and Organ Recital last evening of each month

Order Seeds

As a great scarcity of Garden Seeds this year is seen.

Buy early and be prepared.

F. C. Goodwin

Main and Price Streets

E. R. TOURISON'S

Hardware Store, Housefurnishings,

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656 GERMANTOWN AVENUE.

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connections on the pavements on Main street above Penn street, where several of the automobile men nailed down pennies, nickels and quarters. School children, men and women were caught when they stooped to pick up the coins.

By special invitation of the pastor, and moderator, Rev. H. W. Hartaway, the session of the Covenant Presbyterian Church will meet at the parsonage, 6325 Ogontz avenue on Monday evening next when important matters concerning the welfare of the church will be taken up.

The three-story house, north side of Westover, two hundred feet east of Greene street, Polham, has been sold to the Summit Presbyterian Church for about \$10,000. It occupies a lot 40 by 150 feet, and will be occupied by Rev. Dr. R. P. D. Bennett, pastor of the church.

The many friends and associates of Magistrate Arkison Costello will tender him a testimonial banquet and reception in the Salon de Luxe ball room of the Hotel Majestic on Thursday evening, April 24. John Fulton is chairman of the committee in charge and John A. Bouch is secretary.

The Woman's Club of Germantown postponed common pleas court No. 5 for a quarter on March 29. The purpose of the organization was stated, to create an organized center of thought and action among women; promote science, literature and art. Mrs. Walter B. Sidney, 811 Westview street, is president.

Charles O. Alexander, known as "The Man with a Business Punch," will address the monthly meeting of the Business Men's Association on Tuesday evening next on "Facing Present Conditions." William H. Crown, secretary of the Germantown Y. M. C. A., is also scheduled for an address at that time.

Terrific gales blowing at the rate of fifty miles per hour swooped down upon the city on Friday night of last week. Houses were unroofed, large trees uprooted and broken down, fences leveled and chimneys toppled over. The temperature dropped to thirty degrees at 5 o'clock last Saturday morning and the gales blew all day up to Sunday morning.

Postponement of the Centenary Missionary drive of the Methodist Episcopal Church until after the Victory Liberty Loan, and enlistment of the 60,000 centenary Minute Men in active speaking service for the loan, were announced on Monday by Bishop Berry. The Methodist financial drive, originally scheduled for April 27, has been carried over until May 18.

Believed to have been laboring under hallucinations that his parents meant to do him injury, Charles W. Lewis, Jr., twenty-one years old, attacked his father and mother, armed with an old army rifle, in their home at Vernon road and City line, late Tuesday night, and beat them severely. The parents are in the Jewish Hospital with remote chances of recovery.

On each telephone message of more than fourteen cents but not more than fifty cents, including overtime and messenger charges, the tax is five cents. When the charge is more than fifty cents the tax is ten cents. The law directs that the tax be collected from the person paying for the message and the telephone company is held responsible for the collection of the tax.

The United States Employment Service has been forced to contract very much. The Women's Division will continue work financed by the National War Work Council of the Young Women's Christian Association. A branch office has been established at 5820 Germantown avenue, (Y. W. C. A.) Miss Josephine P. Motheral is the examiner in charge.

On account of illness in the family of Henry L. Davis of St. Martins the boat

is the subject of the sermon. The morning Dr. Stedion will speak on "The Two Crowns" suggested by Frank Dicksee's striking picture in the Tate Gallery in London.

The Methodist Episcopal Church of the Advocate will have Communion and reception of members at the morning service tomorrow morning at 10:15. The Rev. J. Patman Shook, pastor, will preach on the "Triumph of the Cross." In the evening the topic of the pastor will be "Do You Trust in Walls or God?" The quartet will render the following musical numbers: Morning—"Breast the Wave, Christian," Shelley; "And God Shall Wipe away all Tears," Barker; Evening—"The Lost Sheep," Foster; "If, with All Your Heart," Mendelssohn.

In the Market Square Presbyterian Church tomorrow the pastor, the Rev. Francis Shook Downs, will preach at 10:15 a. m. on "The Greatest Work in the World" and at 8 p. m. on "The Impassable Gulf." The musical numbers for the day are as follows: "Turn Thy Face from My Sins," Attwood; "Out of the Deep," Marks; "God Is Our Refuge," Whinnery; "The Lord Bring back His Own," Galbreath. Mr. Downs will have for his subject at the midweek prayer meeting "How to Take Men Alive." On Palm Sunday evening the choir will render portions of Maunder's "Olivet to Calvary."

The Rev. Henry W. Stringer will preach the tenth in the special series of sermons on "The Foundation Truths of Christianity" tomorrow morning at 10:30 in the First Baptist Church. The monthly Communion will follow. Battalion Sergeant Major Floyd W. Howard, just returned from Camp Greene, will speak on "Religious Work for the Soldier" at 7:45, and the pastor will conduct a gospel service. The First Church has exceeded its apportionment for the \$600,000 Baptist Victory Campaign. The enterprise was in charge of Rev. H. M. Heywood, chairman of the Missionary committee.

CHESTNUT HILL COMMUNITY CENTER

The ladies of the Chestnut Hill branch of the National League for Woman's Service are actively engaged in forwarding the project of the community center to be established in the property that has been used by the League in its war and reconstruction activities. Reports for the year showed that twenty different activities were centered in the Service House. Now it is proposed to work for the completion of the purchase of the property for a community center. A formal meeting will be held on Monday next at 8 p. m. to take definite action and it is said that there can be no doubt the Chestnut Hill will decide to own and maintain this center. All those interested are urged to be present.

Cash subscriptions and other proceeds for the purpose are reported as amounting to \$11,212.69 with expenditures of \$6,253.84, leaving a balance on hand of \$4,958.85. Mrs. George Woodward paid \$3,000 to secure the property, which is not included in the report of the treasurer. The cost of the property was \$12,600, of which \$4041.75 is still due.

VICTORY LOAN CAMPAIGN

Germantown will start off the Victory Liberty Loan campaign on Saturday afternoon, April 19, by unveiling the Victory statue in Vernon Park. Preceding this will be held a spectacular military parade of sailors, marines, tanks, artillery and other features connected with the war. One of the most interesting parts of this parade will be a detachment of Germantown boys who have actually served in the great war. The committee is anxious to secure the names of all the boys living in Germantown who were in

will be asked for.

Blington avenue, from Germantown avenue to Ardleigh street, now a country road at times impassable on account of its narrowness, is to be opened to its full width of sixty feet, ground being taken from abutting property, five feet on each side. James Nolan, a Germantown contractor has been given the work of grading and opening the footways at a price of \$2550.

A complaint to the association that a gas lamp at 622 West Sedgwick street had not been burning since last Saturday night was referred to the proper department for attention.

Among ordinances introduced at the meeting of Councils on March 20 were the following affecting this community:

Councilman Borthwick presented an ordinance to pave with macadam twenty feet wide, Ardleigh street from Mount Pleasant avenue to Mount Airy avenue. An ordinance to pave with asphalt with brick gutters on this street had been passed by Councils on July 6, 1917, but the work had never been done.

Another ordinance by Mr. Borthwick designates a plot of ground bounded by Southampton avenue, Ardleigh street and the Chestnut Hill Playground as a part of the playground and places it under the custody of the Board of Recreation. It has been suggested in this connection that it would be well to likewise take into the playground a plot of ground facing Ardleigh street and extending south to Blington avenue and along the line of the Freshman Valley drive. It will probably never be developed for houses and is at present used as a dump much complained of as a nuisance. Its addition to the playground would do much to beautify that section.

Another ordinance introduced by Mr. Borthwick provides the the Department of Public Works furnish water to the Wyndmoor Volunteer Fire Company. This company is located in Montgomery county, but occasionally renders service across the city line.

An ordinance to regulate projections on footways and walls and columns beyond the building line was introduced by Mr. Borthwick and referred to the committee on highways.

Councilman C. Lawrence Smith introduced an ordinance to abolish grade crossings in the Twenty-second ward. It was referred to the committee on steam railways. Another ordinance introduced by Mr. Smith provides for the location of an electric light at the corner of Morton and East Johnson streets.

One of the conditions of annoyance and concern to the improvement association, as well as to others is that in reference to the cleaning of streets where there are no paved gutters. In such case the street cleaning contractor is relieved of the work and responsibility of cleaning, the work coming under the jurisdiction of the Highway Department. There are fourteen of such streets and they become a source of general complaint or dispute as to whose province it is to keep them clean. It is a matter that should be taken into consideration when new work of the kind is being done.

MISSION COMMITTEE MEETS

A meeting of the Germantown Missionary Committee of the Presbyterian Churches was held on Wednesday evening in the parish house of the First Presbyterian Church on West Chelton avenue. The matters taken up were the selection of a new chairman to succeed Mr. Jordan who retired on account of ill health, the appointment of a superintendent at the Italian Mission of East Price street, the consideration of a financial budget of the year and the determination of the advisability of building a manse on the mission property. The committee acts for the Presbyterian churches of the com-

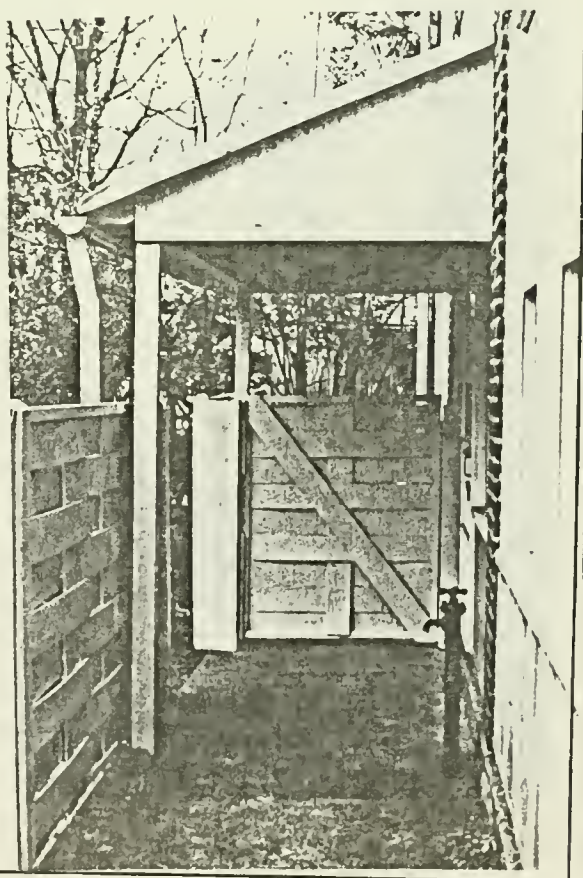
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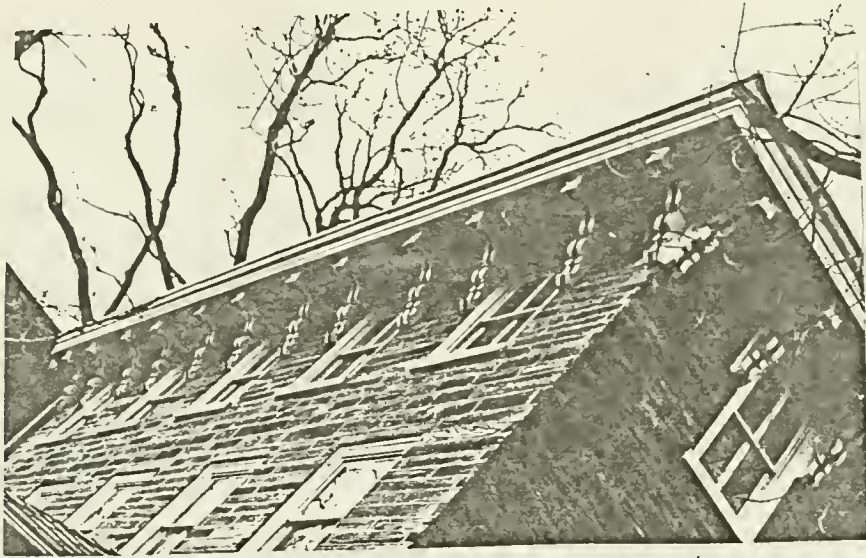
Entry way probably designed by Duhring. This is reminiscent of the doorway at 200 W. Mermaid La.

I-8



I-9

Typical Duhring hooded entry.
Rear of 8419 Germantown Avenue



Federal style - Italianate Brackets.
Possibly installed in mid-1840's.

I-10



I-11

Duhring designed bay windows, 1925.

8419 Germantown Avenue - Community Center - Estate House

Footnotes

- ¹News article "Mrs. Woodward's Purchase", Germantown Guide, Saturday, February 23, 1918.
- ²Ibid. March 20, 1918.
- ³Jefferson Moak, Chestnut Hill Local, Thursday, September 1981, "Chestnut Hill Community Community Center in Perpetual Motion", pp. 2, 3, 18.
- ⁴Joseph Jackson, Encyclopedia of Philadelphia, Volume IV.
- ⁵Watson's Annals, p. 65.
- ⁶Jefferson Moak, Chestnut Hill Local, Thursday, September 3, 1981.
- ⁷Ibid.
- ⁸Interview, April 7, 1984.
- ⁹Jefferson Moak, Chestnut Hill Local, Thursday, September 3, 1981, p. 18.

8419 Germantown AvenueIllustrations

Map with photograph, Pacita de la Cruz.

I-1, Current photograph, Pacita de la Cruz.

I-2, Photograph, T. Shoemaker 1914, Historical Society of Pennsylvania.

I-3, Current photograph, Pacita de la Cruz.

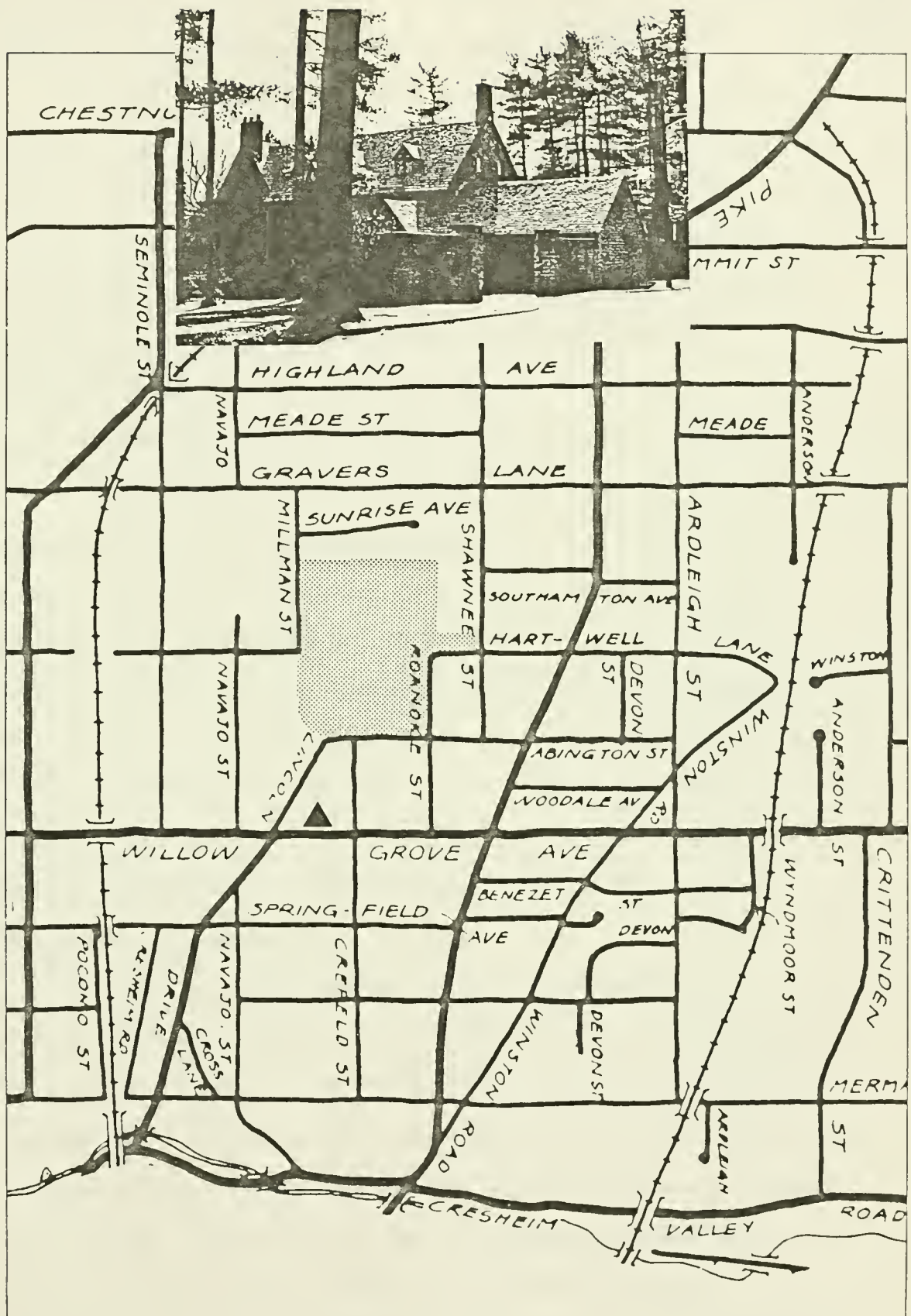
I-4, Drawing, Historic Germantown, M. Tinkcom, H. Tinkcom, and G.M. Simon, p. 128.

I-5, News article - Campbell Collection, Historical Society of Pennsylvania.

I-6, Encyclopedia of Philadelphia, p. 1042, Vol. IV.

I-7, News clipping, Campbell Collection, Historical Society of Pennsylvania.

I-8 through I-11, Photographs and analysis Pacita de la Cruz, 2 news pages from the Germantown Guided, Feb. Mar. 1918.



200 West Willow Grove Avenue - Sulgrave Manor

Philadelphia hosted the Sesqui-centennial Fair in 1926 to celebrate the one hundred fiftieth anniversary year of the founding of the United States. This celebration gave design work to many local architects, including H.L. Duhring and his former partners Okie and Ziegler, all of whom were involved with historic reproductions for the fair grounds.

At the close of the fair, most of the exhibits which were scaled down, temporary structures, were disassembled and destroyed. However, one exhibit, a replica of George Washington's ancestral home, which happened to be funded and maintained during the fair by the Colonial Dames in America, was carefully dismantled at the South Philadelphia site. The salvaged materials were then moved to Chestnut Hill. These pieces were re-erected by H.L. Duhring on a plot of ground at Willow Grove Avenue and Lincoln Drive, owned by Dr. George Woodward, state senator. (J-11)

There is a photograph titled "The Replica of Sulgrave Manor, England - Sesqui-centennial Exposition," in the Year Book of the Thirtieth Annual Architectural Exhibition - the Philadelphia Chapter of the AIA and the T Square Club. This photograph credits Ritter and Shay, Architects, Philadelphia, but no further commentary exists in the catalog about the building. (J-7)

Significant pieces regarding the history of this replica

are obviously missing although educated conjecture by this author suggests the following as a possibility.

For a number of years prior to the restoration of Washington's home in Mt. Vernon, Virginia, there had been a resurgence of interest in "Washingtonia". One group of British and Americans raised money in 1914 to purchase and restore Sulgrave Manor in Northamptonshire, England. Apparently, this grand gesture was employed to mark one hundred years of peace between the U.S. and Great Britain, after the Treaty of Ghent.

Sir Reginal Blomfield, R.A. was delegated with carrying out the architectural restoration of Washington's ancestral home.² The respected Blomfield may have been chosen because he was a specialist on the Wren English Manor House. He was also knowledgeable about Renaissance architecture in England. This is speculation, because unfortunately, nothing seems to be available concerning what Blomfield actually designed for Sulgrave Manor. The clouded records may be due to the fact that most of England's landmark restoration projects came to a halt with World War I. However, the tourist brochure about Sulgrave Manor, gives the date that the house was formally opened and dedicated as 21st June 1921. Also, according to the pamphlet, the Colonial Dames endowed the Northamptonshire Manor in perpetuity. Since this was obviously a pet project of the Colonial Dames, it is reasonable to assume that the replica of Sulgrave Manor built at the Sesqui-centennial

bore close resemblance to its proto-type in England. The topic of accurate historical detail is another matter. A photograph found in Architectural Record, July 1914, depicts the Sulgrave Manor house in Northamptonshire. (J-8, J-7) In a quick comparison, the overall shape and image of the house in this photograph is similar to the Ritter and Shay replica at the Sesqui-centennial. However, a closer examination reveals that the Ritter and Shay exhibit reflects neither the correct proportion nor the true physical condition of its British namesake.

The pre-restoration shabbiness of the English Sulgrave Manor is further supported in an article from the New York Times dated February 23, 1955. It reported that before restoration in England, Sulgrave Manor was known as Washington Old Hall. In 1896, it was converted into a tenement for thirteen families, later to be condemned.³ The truth is that the ancestral home of George Washington's family, first built in 1539, no longer appears in its original form on the site in England. The house is known to have been rebuilt and altered a number of times from 1669 until 1840.⁴

The Sulgrave Manor chronology is an interesting one. The Ritter and Shay Sesqui-centennial replica was installed in 1926. The Sulgrave Manor in Chestnut Hill by Duhring was build in 1927. The British restoration in Northamptonshire was completed in 1929.

Duhring's nephew, Dr. William Baltzell, said that his family understood that the architect's re-creation of Sulgrave Manor in Chestnut Hill had been done through measured drawings.⁵ If so, among the questions remaining are, did Duhring make his own measured drawings, or did he follow Reginald Blomfield's earlier drawings, or rather did he refer to those of Ritter and Shay?

Some structural and design aspects of the Chestnut Hill house, both interior and exterior reflect the Sulgrave Manor restoration in England. Windows and doorways, for example, and roofline profile are well-matched. A few of the historical inaccuracies at 200 West Willow Grove Avenue, result from clever modifications by the architect to meet the needs of modern Chestnut Hill lifestyles.

If one stands before the east facade, (on Lincoln Drive) the North Wing (which looks very much like the Brew House of the Sulgrave Manor in Northamptonshire) has been changed in Duhring's design, to function as a two-car garage. The Sulgrave Manor in Chestnut Hill is architecturally unique. There are probably few houses of a replica, of a re-modeled English manor house.

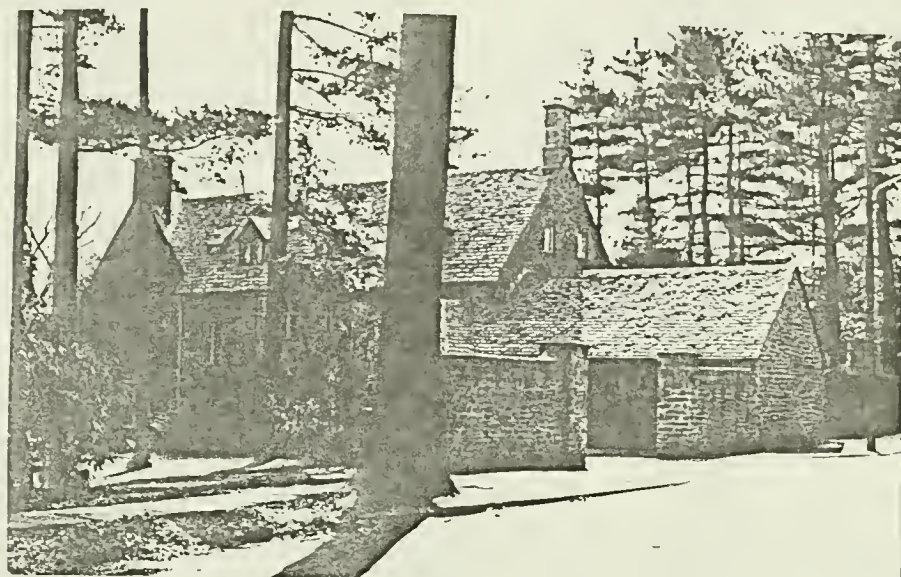
Regardless of the controversies that surround historic replication, the house in Chestnut Hill is undeniably lovely, well crafted, and also well constructed. When one considers the changes that have affected the historical fabric of the house in

Northamptonshire, H.L. Duhring's re-creation in Chestnut Hill is more than a reasonable facsimile.

In his re-creation, Duhring probably adhered to those stylistic features presumed to be characteristic of the 'original architecture' in Britain. Accuracy here is not the most important factor. Among the more significant aspects of this building is that Duhring ingeniously salvaged architectural fragments and skillfully recycled these obsolete remnants, to design a picturesque residence with modern amenities and historical overtones that delighted his client, Dr. Woodward and, in turn, tenants ever since.

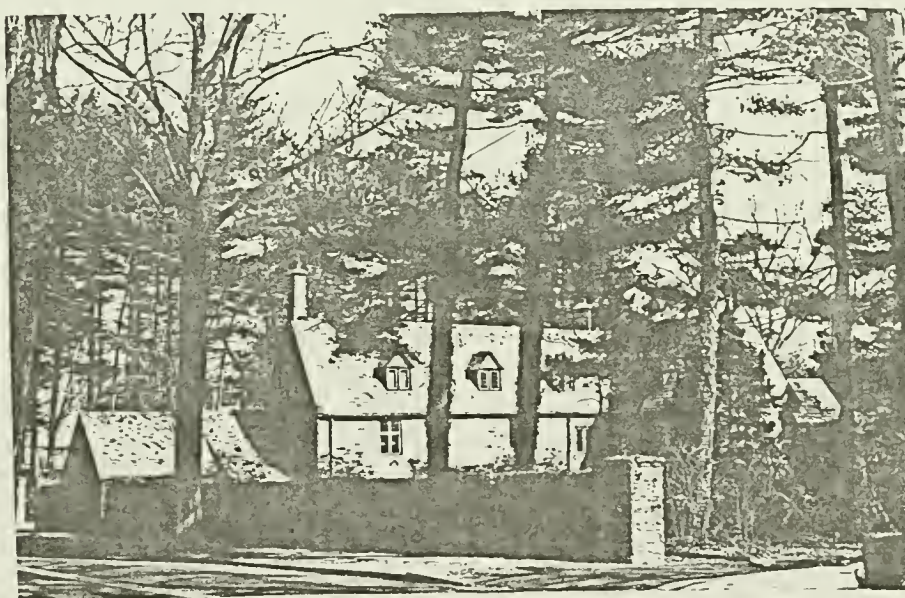
Sulgrave Manor theatrically amplified what might serve as the "Duhring Philosophy toward adaptive reuse."

RENEW OLD BUILDINGS BY BLENDING HISTORICAL,
ARCHITECTURAL, AND ENVIRONMENTAL INTEGRITY WITH
COMPATIBLE DESIGN AND NEW USE.



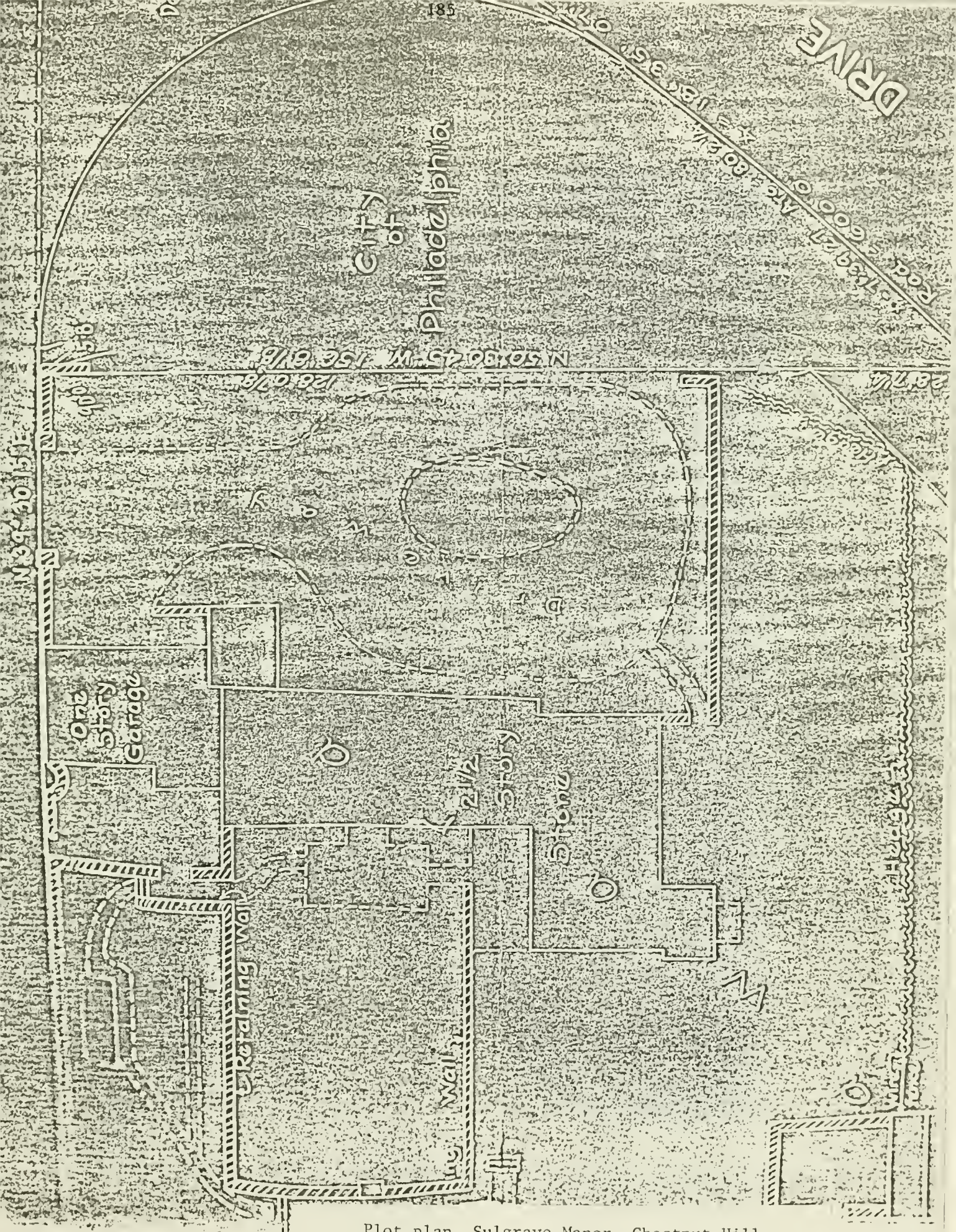
J-1

Sulgrave Manor, Chestnut Hill -
as viewed from Willow Grove Avenue.



J-2

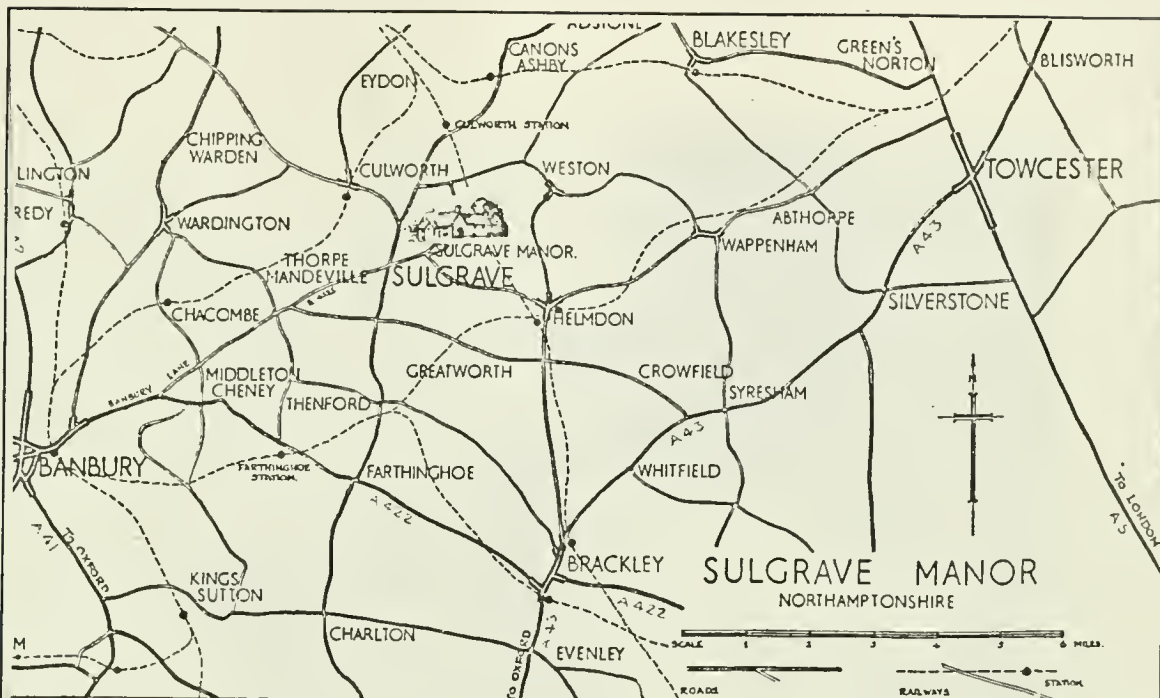




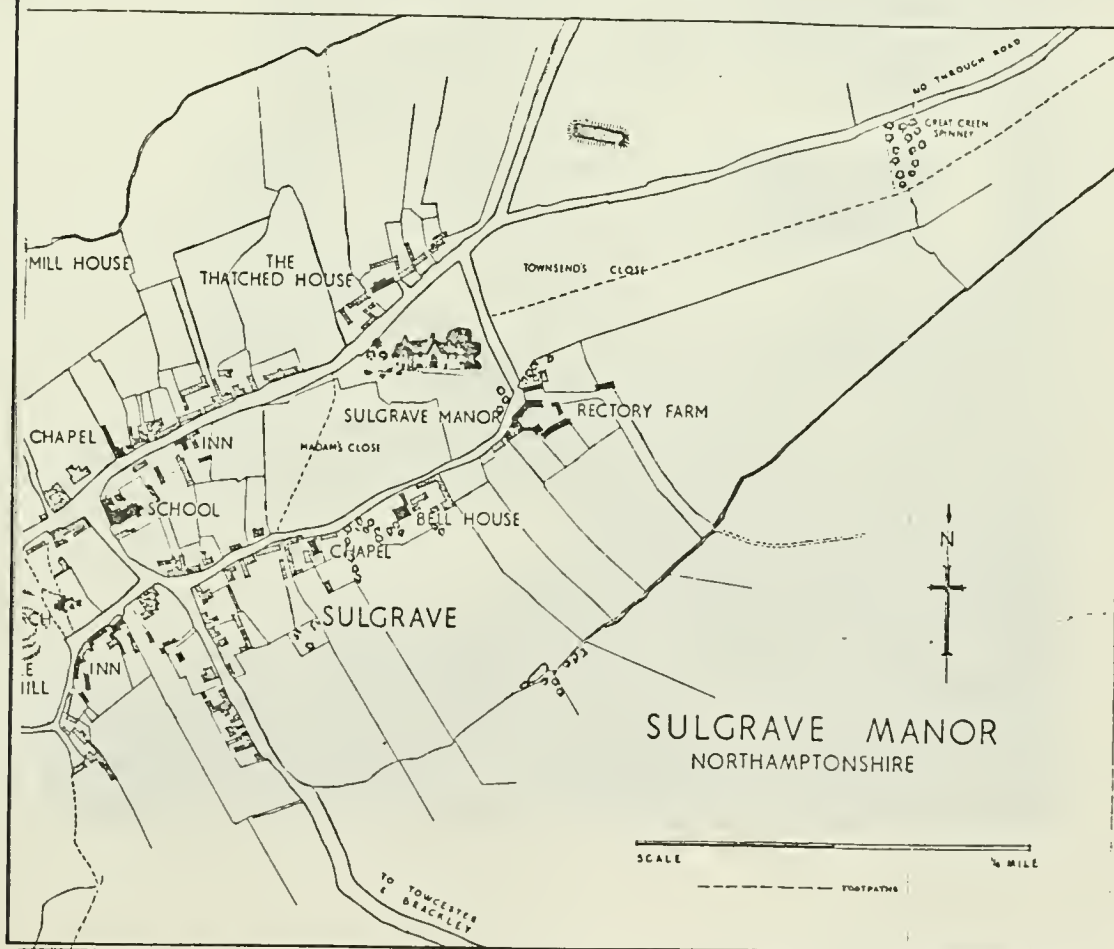
Plot plan, Sulgrave Manor, Chestnut Hill.
Primary documentation, Woodward Inc. files.



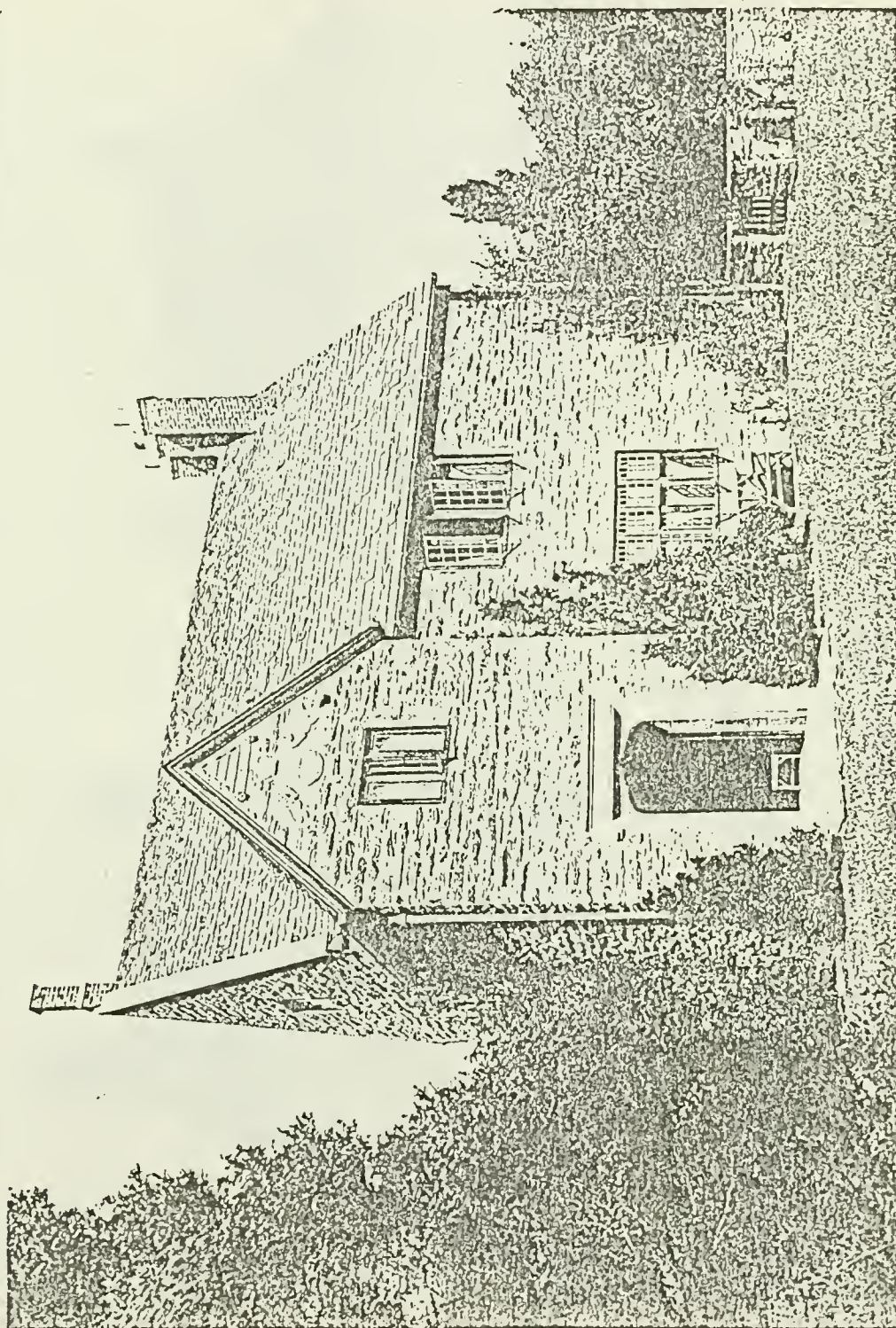
*Belgrave House, (Belgrave, Yorkshire, England)
Home of the English aristocracy*



J-5



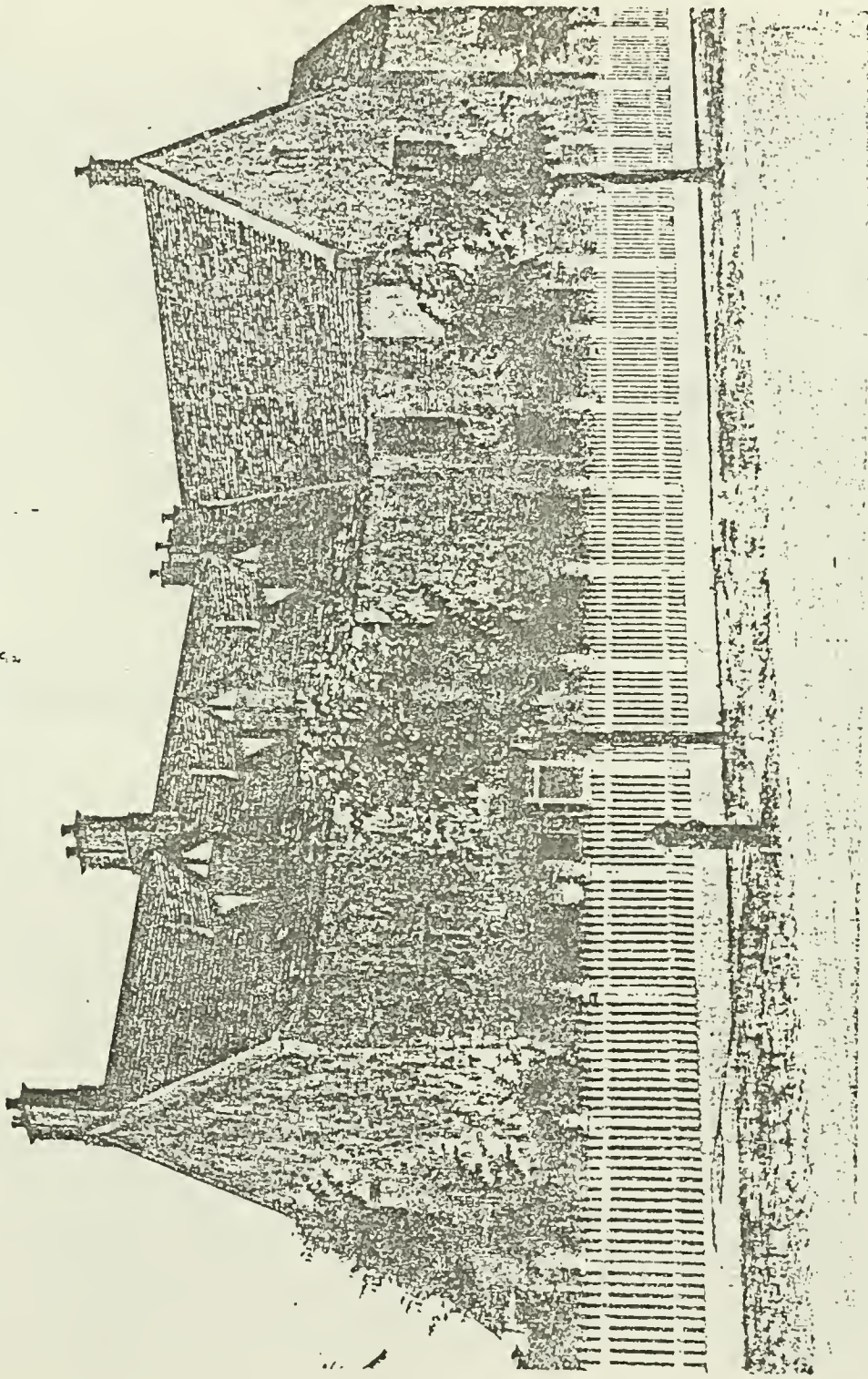




J-6

"SULGRAVE MANOR"—FOR DR. GEORGE WOODWARD, ST. MARTINS, PHILADELPHIA
H. LOUIS DUBRENGE, *Architect*





REPLICA OF SULGRAVE MANOR, ENGLAND—SESQUI-CENTENNIAL EXPOSITION, PHILADELPHIA
RITTER AND SHAW, *Architects*, PHILADELPHIA

J-7



Commissioners, was continued, taking parcels at \$624,668.33, and title to the six parcels was retained in the city.

In January, 1913, a general scheme of grouping public buildings about the Court House site involving a much larger area, was submitted to the Board of Estimate and Apportionment for their consideration. In January, 1913, the City of New York Improvement Commission, which had been organized by the American Institute of Architects and the American Institute of Architecture, and by Mr. Lowell who in April had been appointed as architect of the new Court House Building.

In November, 1913, a final plan for a modified and extended site for the Court House was prepared, obviating many traffic and engineering difficulties and including a much larger area. This plan was submitted to the Board of Estimate and Apportionment on December 31. On May 9, 1914, the Committee on City Plan published a memorandum on the proposed modified site and a public hearing was held in May at which it was generally approved. No action has been taken since that date by the city authorities to complete the acquisition of the site.

On May 10, 1912, the Court House Board chose Messrs. R. S. Peabody of Boston, Frank Miles Day of Philadelphia and J. L. Mauran of St. Louis as an Architectural Jury of Award in the competitions to select an architect.

In October, 1912, ten designs were chosen in the first competition and their authors invited to enter the final competition along with twelve other invited competitors. On April 10, 1913, the author of the successful design selected by the Jury of Award in the final competition was appointed as architect of the building by the Court House Board and found to be Fay Lowell, Esq., of Boston.

The Court House Board approved the general design on May 20 and on May 24 submitted it to the Justices of the Supreme Court for approval (as required by law). On May 26, 1913, the Justices appointed a special committee to consider the matter and certain objections were raised to the circular plan. After considerable discussion the Justices agreed with the Court House Board to take expert advice regarding questions of lighting, ventilation and plan, and Messrs. H. H. Harter, B. B. Bram, Condit and G. H. Houser were called in. As a result the

Justices withdrew their objections to the design on March 27, 1914.

On April 14 the preliminary plan of the new building with general specifications was approved by the Court House Board, two days later by the Justices of the Supreme Court and on May 11 by the Municipal Court Commission.

On April 17, the day following approval by the Justices, the preliminary plan was submitted to the Board of Estimate and Apportionment and is, at this writing, awaiting their action.

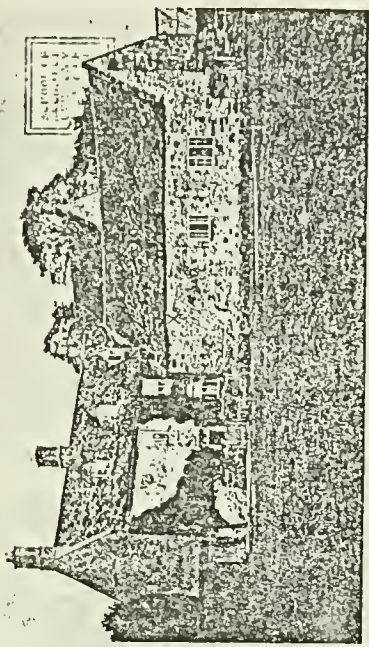
It was only last year that Sulgrave Manor, the ancestral home of the Washington family, was purchased and made a public monument to the friendship which united the two great English speaking peoples in the middle of the sixteenth century. It is in an excellent state of preservation, both inside and out. With the exception of some few partitions which have either been added or taken away the interior is believed to be just as it was when the ancestors of George Washington lived there some 375 years ago. Sulgrave is preserved as a place of pilgrimage for Americans in England and will presumably also be used as a museum of Washingtoniana.

Perhaps there is no architect to whom a knowledge of all that has gone before in the history of architecture is so great an importance as it is to the architect. Indeed, few persons can deny that all architects are debtors to the past. The design is more or less a re-creating of old forms and details, most of which have been in general use for centuries. But this privilege of adaptation should never be abused. A building—one does not say a design—is obviously a copy of something else, naturally suggests a whole series of other buildings, and, too, as to the design, is perpetuated in this appropriation of a design with perhaps, only minor changes, and of the propriety of making a free use of the work and thought of former designers.

The Plan for the Court House

On May 10, 1912, the Court House Board chose Messrs. R. S. Peabody of Boston, Frank Miles Day of Philadelphia and J. L. Mauran of St. Louis as an Architectural Jury of Award in the competitions to select an architect.

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SULGRAVE MANOR, NORTHAMPTONSHIRE, ENGLAND. THE ANCESTRAL HOME OF THE WASHINGTON FAMILY.

A case at point is a recently completed residence in New York. This particular building, beautiful enough and well executed as it undoubtedly is, has immediately so strikingly like the house that Sulgrave built for himself in Vincennes that no shadow of doubt passes through the mind of those who are familiar with the house of Palladio as to the origin or "inspiration" of the New York design. In some instances one would be willing to say that it is, perhaps, better to make a reasonably correct copy of a good building than to originate a poor one, but in the present instance any suggestion of this sort is quite out of place for the architects who are responsible for this residence are capable of doing, and have done time and again "original" work of the very highest order.

It may be that this particular copy was made necessary by some whim of the owner. It is to be hoped that that is the case. If it is, one may well sympathize with the architects, for it is obviously unfair to them to be thus compelled to produce a building that puts them in a position where they might be accused of the most heinous plagiarism.

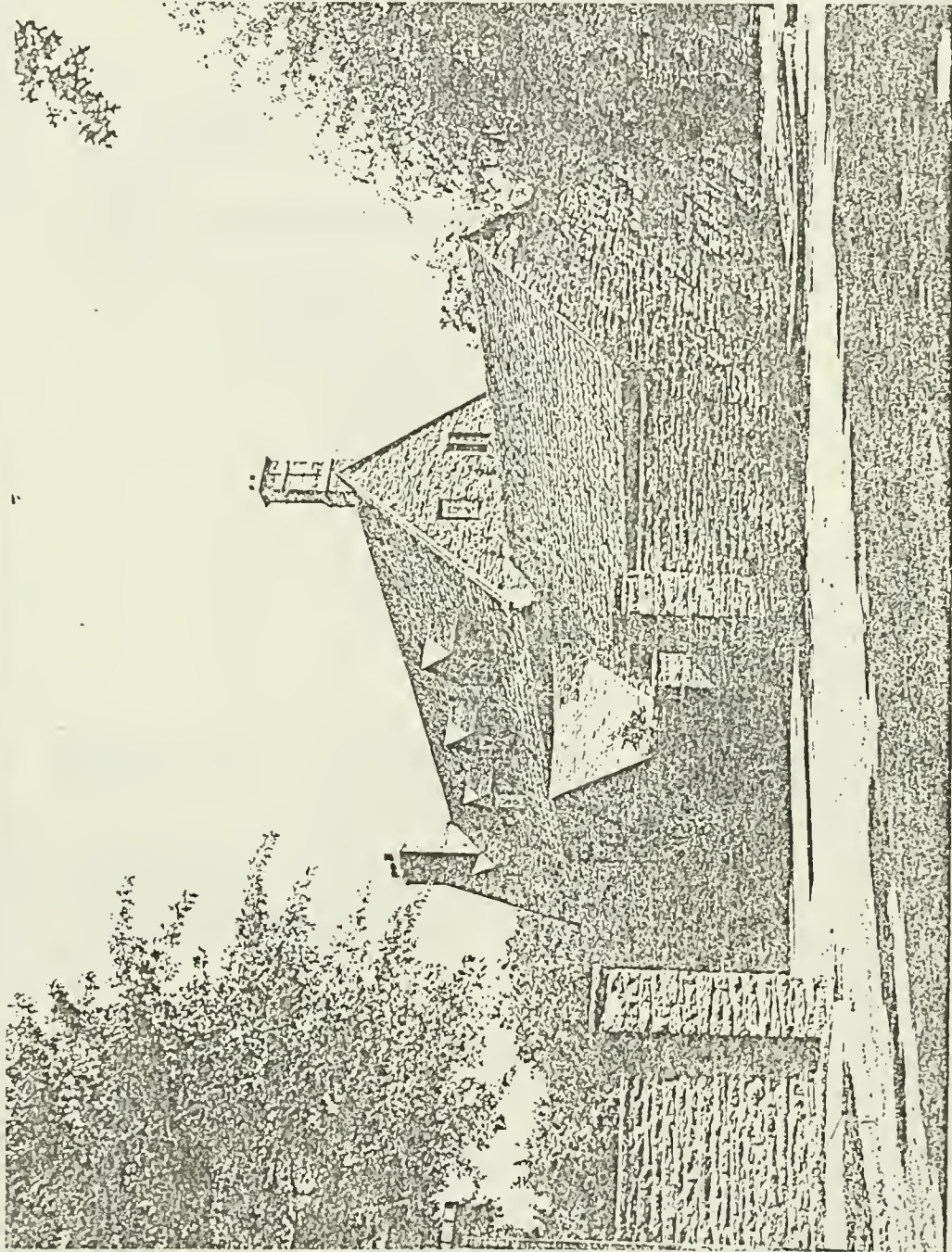
In New York the Tiffany building on Fifth Avenue, the tower of Madison Square Garden, the Metropolitan tower—and even in a sense the Woolworth building—are examples of the most commendable adaptations.

tions. In each of their details and even schemes of composition have been adopted with so much skill that the adaptation does not force itself upon the beholder; but in the residence in question there is apparent none of this skill in adaptation. It seems to be what is known in the draughting room as a "dead crib."

The Italian Pavilion at the Panama-Pacific Exposition.

The designs that have been prepared by Signor Paccentini for the Italian Pavilion at the Panama-Pacific Exposition show a marked departure from the "showy" sort of building generally erected at expositions of this sort. Instead of building of the modern kind Sign. Paccentini is reported to have made an effort to imitate the Italian Pavilion with every sign and sound of Italian life—the splashing of water from many fountains, the ringing of bells, the flying of pigeons, fluttering flags and music. The group is to consist of number of separate buildings, the various Italian styles of architecture—Gothic, Italian Gothic, Renaissance and modern—arranged around two courts or squares joined together with arcades and porticoes and giving more or less the appearance of a small, old Italian town. The Italian exhibits will consist of typical Italian industries—faience, mosaic,





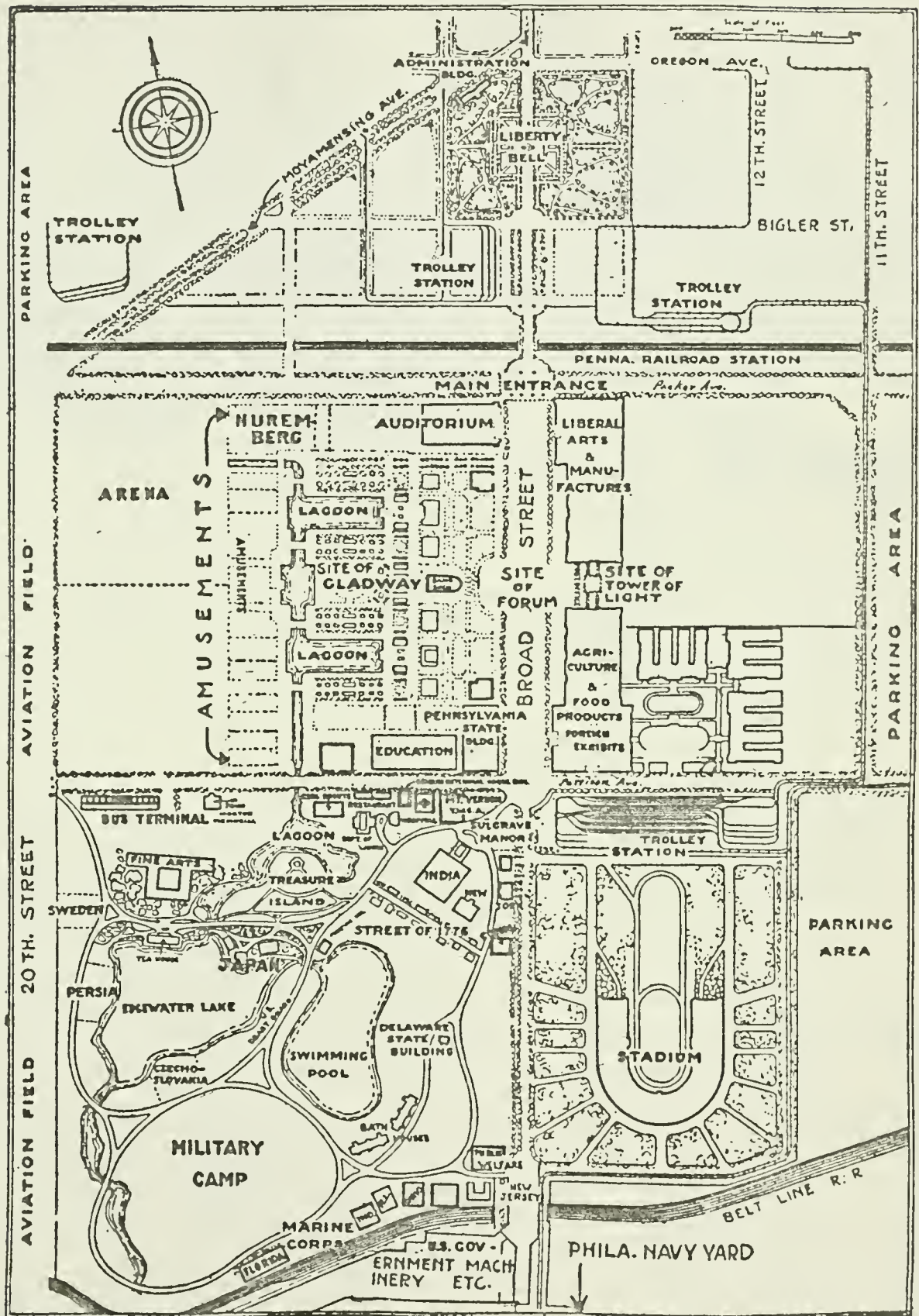
"SULGRAVE MANOR"—FOR DR. GEORGE WOODWARD, ST. MARTINS, PHILADELPHIA

H. Louis Deming, *Architect*

J-9

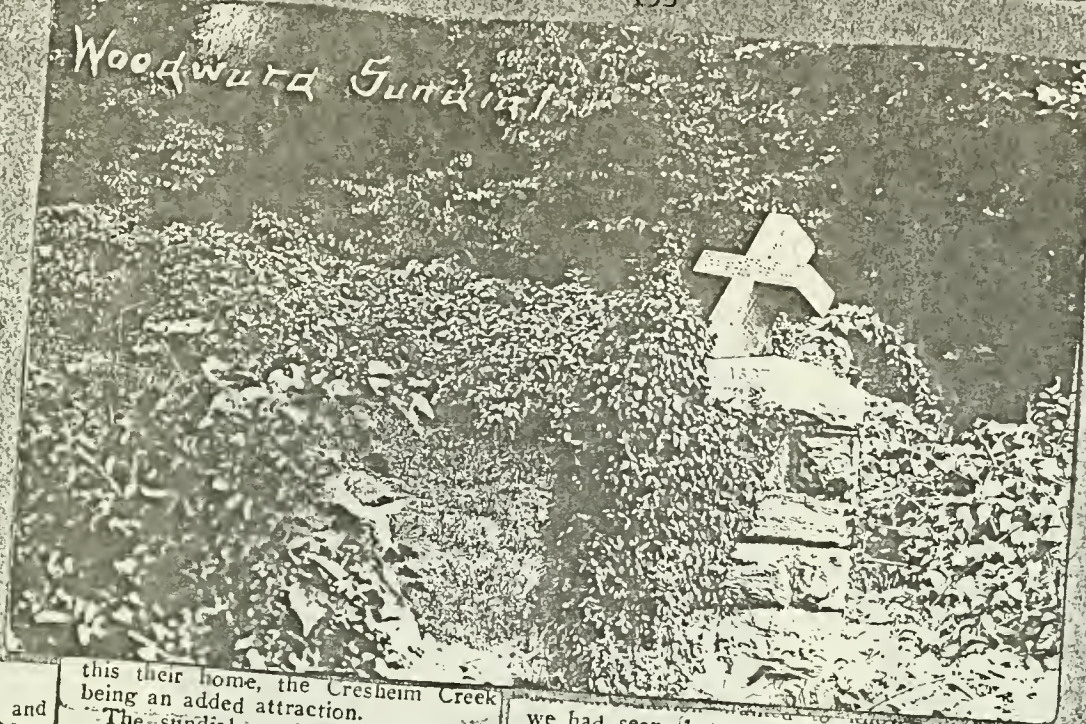


GROUND PLAN OF THE SESQUI-CENTENNIAL





Woodward Sundial



J-11

Woodward
state of Dr. and
at St. Mar-
lined sundial
from gran-
oss. It has
Nearby is a
old-fashioned
appearance
id. On the
estate man-
estate.

g dens, which
the most ap-
Cassie Lane
er-changing
ds of yards
and trees
The rhodo-
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the sun or
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make

this their home, the Cresheim Creek being an added attraction.

The sundial rests upon a pedestal built of stone, the capital, which is triangular in form, and the dial are cut from one piece of stone, the numbers and the time marks being cut on various parts of the cross-shaped style. On the left side of the triangle is "Krisheim," the name of the estate; on the right is cut "1687," the date, we presume, of the settlement of Cresheim.

On the upper side of the horizontal section of the cross are carved the words "The Lines Are Fallen unto Me in Pleasant Places." On the nether side of the cross section are the words: "Near this spot lies the 40th degree N. Latitude."

While we were jotting down the details of the dial and surroundings a company of a dozen or more young ladies came down the path to the dial and made a careful examination of it, finally reading the lower inscription about N. Latitude lying nearby. One of them said it must be right here where he lies. Another said—If we walk all around here we will surely get on the spot where he is buried. Then they all marched around the pedestal and left, with the impression they had marched over the grave of N. Latitude.

These remarks called to our remembrance the time when a visitor to Germantown remarked he had noticed that the trucking business had gotten into the hands of one man and he evidently a foreigner. What do you mean? asked his friend. Why I see the name of Max Wght. on all the trucks, he replied.

The Woodward sundial seems to be the best known in Germantown, for nearly all from whom we sought dial information wanted to know if

we had seen that. A pleasant hour may be spent in visiting this and other features of Krisheim on the hillside of Cresheim.

As time doth haste,
So life doth waste.

HOW DR. WOODWARD RENTS HIS HOUSES

Dr. George Woodward, of Chestnut Hill, State senator from this district, does many things in new ways. In connection with the investigation of charges of profiteering on the part of landlords by raising rents, it has come to light that the form of lease for tenants of Dr. Woodward's properties is altogether different from the usual form of lease. It is a letter to the tenant reading as follows:

My investment (house and lot) in No. — Philadelphia, is \$ — I will rent you — premises from — to — upon the following terms:

1. You are to pay me annually \$ — (6 per cent on my investment).
2. You are to pay all taxes assessed against said premises.
3. You are to pay the city for all water used.
4. You are to pay items 1 and 2 in equal monthly installments on the first day of each month, in advance, at my office.

5. You are to take the house as it stands. I make no guarantee against any interior defects, but agree to keep the exterior of the building in repair. You are to make all interior repairs and furnish interior replacements and all house drainage (to sewer) in repair.

6. As a guarantee that the interior

of the building will be kept in a state of up-keep satisfactory to me, you agree to deposit with me, at the time of leasing and annually thereafter, during your tenancy, the sum of \$ —. The money so deposited, less such part thereof as I shall expend to put the interior of the building in condition satisfactory to me during your tenancy or after you vacate, shall be returned to you, but my opinion as to what is "satisfactory condition" shall be final, binding upon and conclusive against you, and you agree there shall be no appeal therefrom.

7. You are not to sublet the premises without my written consent.

8. You may continue as tenant upon the above terms, from year to year, until —, but you may vacate at any time upon giving me sixty days' notice in writing. I may terminate this contract at the end of any yearly term by giving you sixty days' notice in writing, prior to ending of said yearly term.

Accepted:

(By the tenant.)

(Signed by the owner.)

Sept. 1919

SULGRAVE MANOR MOVED

Sesqui-Centennial Building Taken to Chestnut Hill

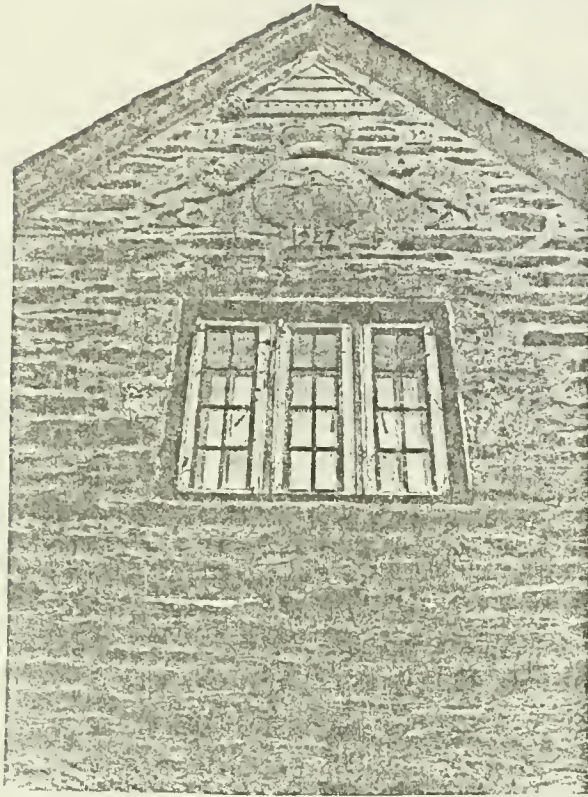
Work will be started next week on the erection of the reproduction of Sulgrave Manor, ancestral home of the Washington family in England, on a plot of ground at Willow Grove avenue and Lincoln drive, Chestnut Hill, which is owned by Dr. George Woodward, state senator.

The reproduction, erected at the Sesqui-Centennial Exposition by the Colonial Dames of America, has been dismantled and the material taken to Chestnut Hill. It will take more than six months to re-erect it, in accurate detail, on the new site.

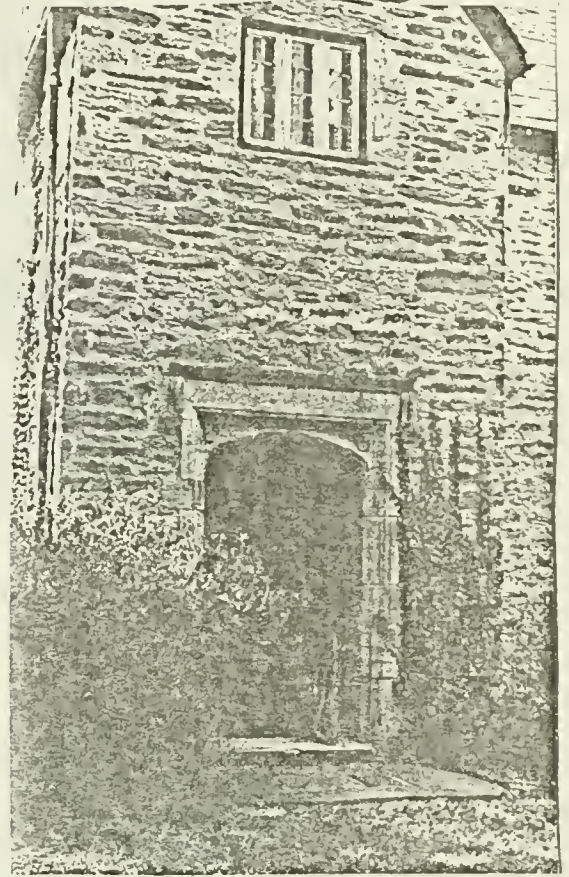


Side entry with Washington coat of arms.
J-12, J-13, J-14 are Chestnut Hill.
J-15 is the side entry of the house in
Northamptonshire, England.

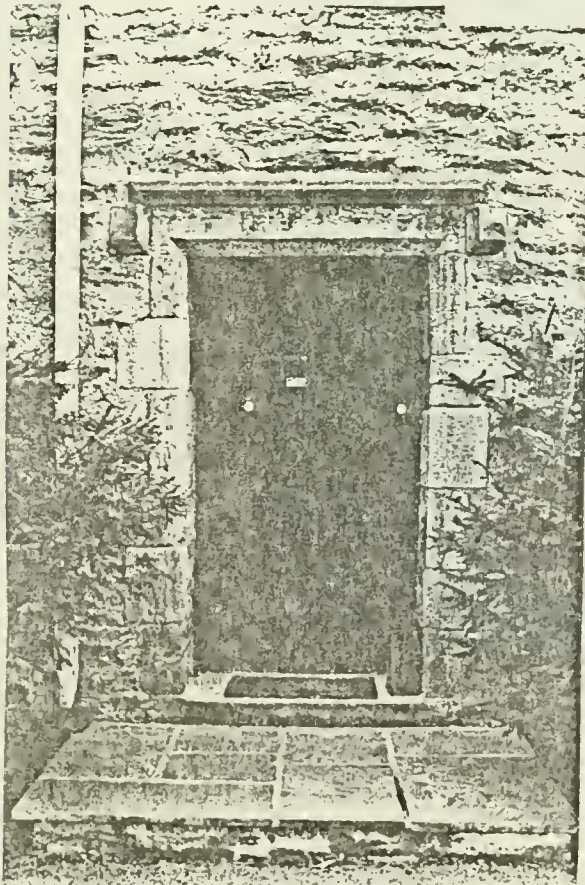
J-12



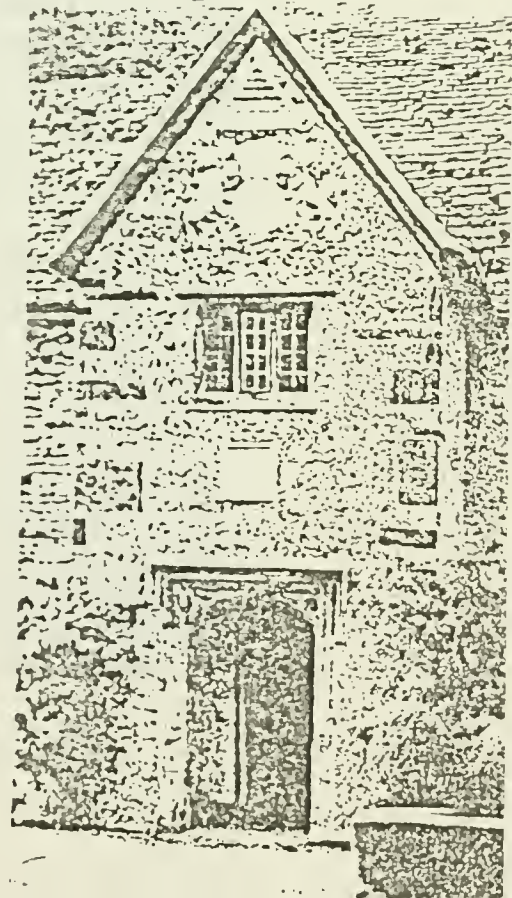
J-13



J-14



J-15



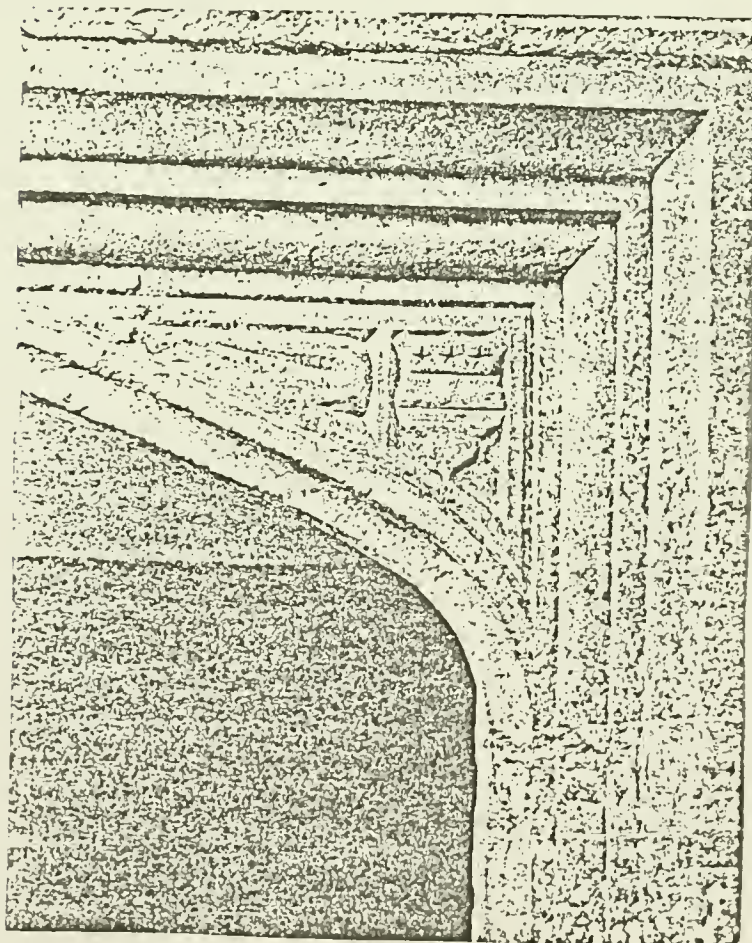


J-16



Details and comparisons of the side entries.
 J-16 is Chestnut Hill
 J-17 is Northamptonshire.

J-17



*Washington Family Arms in spandrel of Porch Doorway
 Plaster figures in Porch*



200 West Willow Grove Avenue - Sulgrave Manor

Footnotes

- ¹The Year Book of the Thirtieth Annual Architectural Exhibition, Philadelphia Chapter of the AIA and the T Square Club, 1927, p. 91.
- ²Charles H. Wood, An Illustrated Survey of the North-hamptonshire Home of George Washington's Ancestors, English Life Publications, Ltd.
- ³Thomas Ronan, New York Times, February 23, 1955.
- ⁴Charles H. Wood, An Illustrated Survey of the North-hamptonshire Home of George Washington's Ancestors. (opposite plate 7.)
- ⁵Interview with author, April 7, 1984.



Illustrations

Map with photograph, Pacita de la Cruz.

J-1, Current photographs, Pacita de la Cruz.

J-2, Current photographs, Pacita de la Cruz.

J-3, Plot Plan, Sulgrave Manor, Woodward, Inc., files.

J-4, Etching, 1904.

J-5, Map, from an Illustrated Survey of the Northhamptonshire Home of George Washington's Ancestors, General editor, Charles H. Wood.

J-6, The Year Book of the Annual Architectural Exhibition, The Philadelphia Chapter of the American Institute of Architects and the T Square Club, 1927, p. 167.

J-7, The Year Book of the Thirtieth Annual Architectural Exhibition of the Philadelphia Chapter of the AIA and T Square Club, 1927, p. 91.

J-8, The Architectural Record, July 1914, pp. 78, 79.

J-9, The Year Book of the Annual Architectural Exhibition, The Philadelphia Chapter of the AIA and T Square Club 1928, p. 167.

J-10, George Morgan, The City of Firsts, The Historical Society in Philadelphia, 1926.

J-11, News article, The Campbell Collection, Germantown Historical Society.

J-12, 13, 14, 16, Current Photographs, P.T. de la Cruz.

J-15, 16, 17, Charles H. Wood.



STATEMENT OF SIGNIFICANCE

Although it shared certain concepts indicative of Anglo-American railroad suburbs of the early twentieth century, Chestnut Hill was not actually the typical example of such planned communities.

Rather than falling prey to increasing physical decay in the manner of many other communities comprised of late Victorian and Edwardian architecture, Chestnut Hill has remained stable and architecturally distinctive.

Even though it is part of the larger city of Philadelphia, the residents, as well as the community leaders and merchants, all take active part in the governing affairs of their neighborhood.

"The Chestnut Hill Community Association has as its goal the preservation and enhancement of the physical character of Chestnut Hill: Its beauty and convenience, the harmonious joining of its residential, commercial and institutional land uses, its generous endowment of green open spaces; its fine architectural tradition; and its excellent service by public transportation. Beyond this, the Association understands that the existing strong sense of community is partly responsible for the high quality of the physical environment, and partly a consequence of the the attractiveness of the area." ¹

As stated, the physical character, open spaces, built landscape, and architecture are extremely important factors to the people who live in Chestnut Hill. Amusingly, the image is perpetuated through the media, as even merchants of the business district bill their stores on the Philadelphia classical music station as "The Extraordinary Shops of Chestnut Hill."



The area obviously prides itself in being a unique section of a metropolis. On a smaller scale, structures analysed in this thesis are also an uncommon part of a whole. They are ongoing samples of architectural adaptive re-use that have prompted some focus on preservation strategy as well as the encouragement of protective measures and attitudes relating to the Chestnut Hill environment.

H.L. Duhring was not a visionary architect. However, his work relating to Dr. Woodward's real estate holdings must be given deserved recognition for originality, albeit subtle, and fine craftsmanship overall.

The housing groupings along Roanoak Court, Winston Road, Springfield Avenue, Willow Grove Avenue in Chestnut Hill, and Nippon Street in Mt. Airy, (not mentioned in this paper,) have made major impact in the area, primarily because Duhring worked within the established architectural framework. Duhring, as well as the others who worked for Woodward, particularly Gilchrist and McGoodwin, did not set out to change the image of Chestnut Hill. By using indigenous materials, utilizing design references to English styles, where appropriate, and being sensitive to scale, Duhring and his contemporaries working in Chestnut Hill, recognized the opportunity to create a really special place.

The range of Duhring's work expresses quiet



diversity, as well as architecturally high standards, which unfortunately, are not always upheld today. It is critical, therefore, to acknowledge his adaptively reused structures, and to protect them for future direction and posterity.

¹Chestnut Hill Community Association, Chestnut Hill Land Use Guidelines, Introduction, 1982, P.1.



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